THEOSOPHY

AND

MODERN THOUGHT

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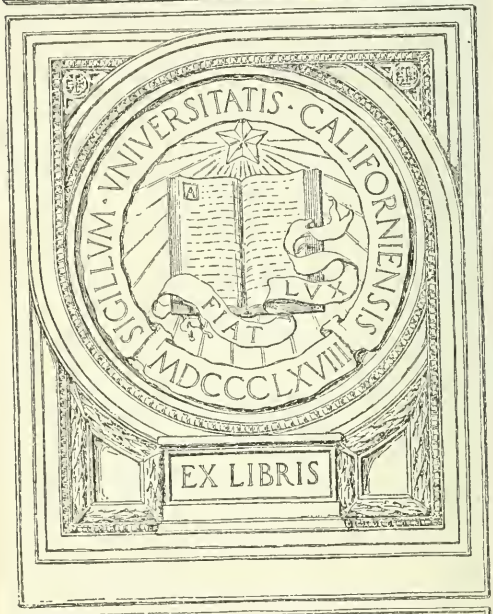

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AND

MODERN THOUGHT

(Four Lectures delivered at the Thirty-ninth Annual Convention of the Theosophical Society, held at Adyar, Madras, December, 1914)

BY

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I

THEOSOPHY AND THE PROBLEM OF HEREDITY

(*Sunday, December 27th,* 1914)

THEOSOPHY AND THE PROBLEM OF HEREDITY

THERE is one idea that is woven in with the thought of the intelligent people of the world to-day, and it is Evolution. Let us first try to grasp what Evolution is.

If we look at an elephant, a horse, a deer and a boar, we see that they are distinct types of creatures, having very little in common. Yet these, and others, we know are related (Fig. 1). Bones have been dug up of the ancestral forms of these creatures, and by a study of them we know that long ago they were not so widely different as they are to-day. Zoologists tell us that far back in the Eocene age there existed the ancestral types out of which they have descended; these ancestral types (Condylarthra) not only differed less among themselves than do their descendants, but also there were fewer of them. Out of a few types possessing many common characteristics, there have

been "evolved" many dissimilar types. Some have disappeared, and only their fossils remain. But of those that remain, how has it happened that a deer

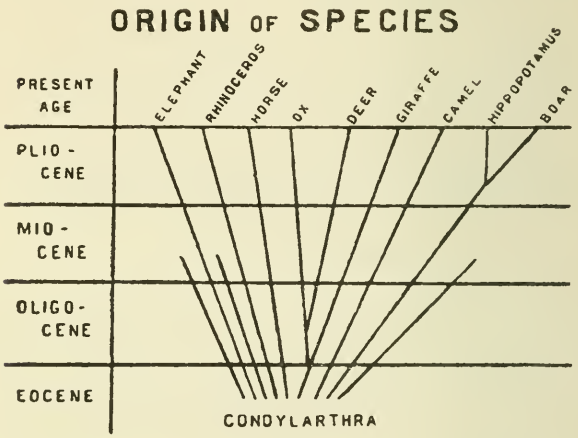


FIG. 1 [*After Goodrich*]

and a giraffe, having a common ancestry, should differ so much to-day?

It is the explanation of how these differences arise that is the crux of the problem of Heredity. Many theories have been propounded, and the first to enter on the scene was that of Lamarck, a Frenchman.

LAMARCKISM

Lamarck's explanation can be summed up in the word Adaptation. Some antediluvian member of the Condylarthra found his food at an abnormal height over his head, and had to stretch it day after day

to get his dinner; years so passing, little by little his neck grew longer. His offspring then inherited the extra length of neck of their parent, and lengthened their necks also, because of the need for them too to stretch out their necks for food; and so slowly the original type differentiated into the new species, the Giraffes. Other Condylarthra developed a tendency to butting, and the irritated bony part of the head thickened, and this thickness being transmitted from parent to offspring, slowly there arose antlers on the head, and so came the new species, the Deer.

Any special adjustment needed in the life of an organism brought about a modification in its structure, and this was passed on. Similarly too, by non-use, changes took place, and these also were passed on; thus the original four-legged land creature who was chased to the sea-shore and began to adapt itself to life on the water, slowly lost his legs, and from him we have the present whales.

This theory of Lamarck's seemed at first sight most logical. Use and disuse do make changes. But the question then arose—Does any adaptation due to use or disuse pass on to a descendant? Experiments began to be made, and they cut off the tails of puppies to see if their descendants would be born tailless; and it was found that the puppies of the new generation had the normal tails. We need but look round us to see that Lamarck's theory is not borne out by fact; for generations the feet of the high-class

Chinese women have been mutilated, but when a Chinese girl-baby is born, her feet are like the feet of normal babies. In South America, certain Indian tribes thought it fashionable to have elongated heads, and every baby's head was artificially pressed out into the required form; but his children did not inherit the new shape, and generation after generation the mutilation was kept up, without influencing at all the shape of the babies' heads. Here in South India, you shave your heads in your peculiar fashion, as your fathers and grandfathers before you; but I have yet to hear of a boy-baby who was born with his head half-bald.

Lamarck was right that use and disuse bring about modifications, but these are strictly limited in extent. A muscle can be made bigger by use, but beyond a certain point it will not grow. Similarly, within narrow limits, changes can be brought about in any member, up to the "response capacity" innate in the organism. But this limit is fixed by nature; we do not add one brain cell to the number we are born with, because we go to school or college; we may make use of all our brain cells because we prefer to be intellectual, and others may let most of theirs lie fallow because it is their wish not to be learned, but in either case not one cell is added or destroyed. To each type of brain nature fixes the number of cells and their capacities, and beyond that limit we cannot go.

So similarly with every organ; there is a natural limit to the modifications possible in it by use or disuse; the neck of the Condylarthra could be made longer by effort, perhaps to one hundredth the length of the giraffe's neck; the bone on the head might thicken a fraction of an inch because of the habit of butting, but it could not grow antlers. So Lamarck's theory failed to account for the origin of species.

Darwinism

Next there came on the scene an Englishman, Charles Darwin, and his magic formula was Natural Selection. He laid emphasis on a fact Lamarck had noted and brushed aside as of no consequence, because it seemed so insignificant; but on this insignificant thing Darwin based his whole theory. Darwin showed that in nature there is a tendency to Variation; no two leaves on a branch are the same, for there are minute differences of length and breadth and marking, and so on. No two animals of one litter are the same, we can note a dozen or more points of difference.

Now this tendency to variation is a fact in nature, though why nature should vary at all no scientist has as yet explained; but, said Darwin, in variation we have the clue to the origin of species. When variations arise—quite spontaneously, and not due to any Lamarckian adaptation—it is obvious that some of them are more helpful for the life of the organism, for any particular environment, than others; and in the

general struggle for existence, only the favourable variations would survive "by natural selection." These favourable variations are those that protect the organism from its natural enemies, and help it to gain more food, and give it more opportunities for propagation.

Darwin's theory of variation we can understand by glancing at our next chart (Fig. 2). In A, B, C and D, we have four leaves which look as though they belonged to plants of different species; the only thing

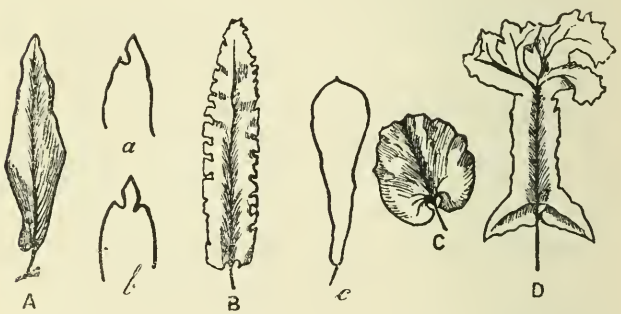


FIG. 2 [*After Lowe*]

that they have in common would seem to be the colour green. Yet they are leaves of four kinds of Harts-tongue Fern. The original type is that represented by leaf A; how did the other types arise? How, for instance, did leaf B arise from leaf A?

Darwin's explanation is as follows. Leaves of type A would continually show slight variations, as to

length and breadth, shape of tip and edge, and so on. Some of these variations would be favourable to a particular plant, for the environment in which it was cast, and others would not. Suppose then a plant began to have leaves with a slight indentation, as in *a*; suppose then it found this slight freakishness made life easier for itself. According to Darwin, in the given environment only plants thus varying would survive. The evolutionary fitness of this variation would permeate the whole plant, and such seeds as were produced after the variation was established would have then as a hereditary character this freakishness of one indentation. Now, when the seeds grow, the one indentation is no more freakish; it is the natural thing. But once more nature comes in with variations; among the leaves from the new seeds there would again be freaks, perhaps with two indentations as in *b*, and also variations of other kinds. Once again, the environment works on the plant and eliminates all variations except that of two indentations. The seeds from this generation would have as a hereditary character the quality of making leaves with two indentations. And so on, generation after generation, each generation varying, but nature steadily selecting out of them only such variations as add to the original variation and change the species in a definite direction. Thus from leaf A we have leaf B.

Consider now leaf C, and how it arose. We will suppose that among the original variations in leaf A, there was one with a broad tip, as in *c*. The plant with this particular freakishness found that it thrived in its environment, and that the more squat it could make its leaves the better it thrived; in its seeds the tendency to be short and round would be imbedded as a hereditary trait. Those seeds would give leaves that were rounder than the leaves of their parent; and becoming rounder still, as the seasons passed, slowly generation after generation, we have leaves of type C. So too with leaf D; variations from leaf A, slowly passed on and accumulating, would bring this type also.

The principal point in the Darwinian theory is that once a variation arises that is found useful, it is taken up by nature as the starting point for development towards the new species; among the many variations, it alone is the "fittest to survive." Nature then adds to this variation, and passes on to the seed the original variation *plus the addition*; the next generation adds yet more, and so on generation after generation. The additions to the original normal character are known as "acquired characters." Darwin's theory supposes that an acquired character is transmitted by the parent who acquired it, to his offspring. On this supposition Darwin's theory rests, but the later developments in Biology show that it can no longer be held, and that we must seek for the Origin of Species

elsewhere than in Variation, and not in heredity through transmission of acquired characters.

Weismann's Theory of the Germ-Cell

The dethroning of Darwin has been largely due to a German, an Englishman, a Dutchman, and an Austrian. The first to question Darwin's facts was the German, August Weismann, who showed that according to all knowledge we have in Biology, the transmission of acquired characters is impossible. To understand Weismann we must study the life history of cells, and that is what we have in our next figures.

Here is the picture of a typical cell (Fig. 3). It is a sphere of living matter, and the spherical mass is called the cytoplasm (*cp*), and in this cytoplasm there float two bodies. These are the nucleus (*n*), and the centrosome (*cs*). The nucleus is separated from the cytoplasm by a lining known as the nuclear membrane, and within the nucleus are found tiny granules of a substance called chromatin; the centrosome appears as a mere speck not far from the nucleus. (No attempt has been made to draw according to the real proportions, and both the nucleus and the centrosome

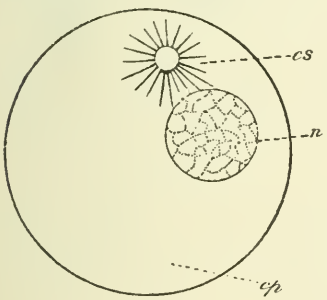


Fig. 3

are drawn larger than they are in reality within the cell.)

After the cell has come to a certain stage in its nutrition, it begins the process of duplication. The first stage we have in Fig. 4; the centrosome has doubled, the nuclear membrane has disappeared, and the chromatin has arranged itself into a continuous coiled thread. At the next stage (Fig. 5), we find the two centrosomes have taken up positions as at

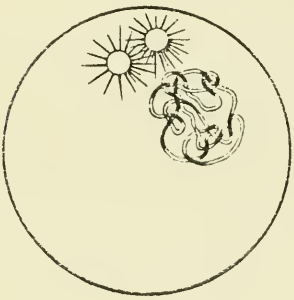


FIG. 4

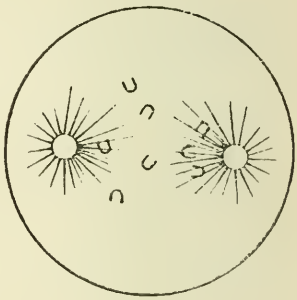


FIG. 5

opposite poles and that the chromatin coil has broken up into a number of pieces. These pieces are now called chromosomes, and their number in a cell differs in various organisms. In the cell of the Ascaris thread-worm there are 2, or 4; that of the grasshopper has 12; the cells of some sharks have 16, and there are as many as 168 in the cell of the crustacean Artemisia. The human cell is said to have 16, an honour man shares with the ox, the

guinea-pig and the onion. In our figure we have a cell with 8 chromosomes.

At the next stage, the chromosomes arrange themselves roughly in a plane between the two centrosomes (Fig. 6) ; and now follows a remarkable process. Each of the eight chromosomes splits longitudinally, and duplicates itself, just as one ribbon may be split into two of the same length by cutting it longitudinally (Fig. 7). We have now 16 chromosomes; half of them gather round one

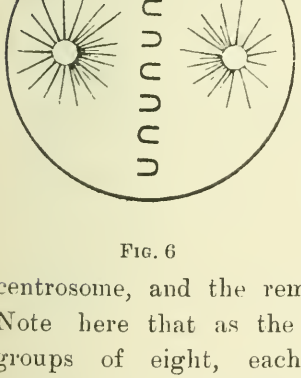


Fig. 6

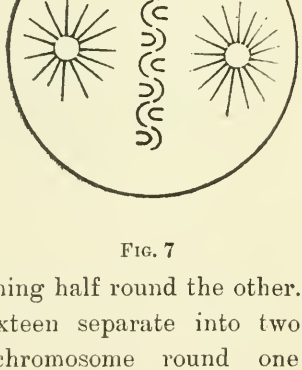


Fig. 7

centrosome, and the remaining half round the other. Note here that as the sixteen separate into two groups of eight, each chromosome round one centrosome has its split-off twin round the other.

By this time the cytoplasm, that is the yolk material of the cell, has grown in size, and when each centrosome has gathered to itself the same number of chromosomes as the original cell had (8), there

appears a faint boundary in the middle of the cytoplasm (Fig. 8), obviously the line of division.

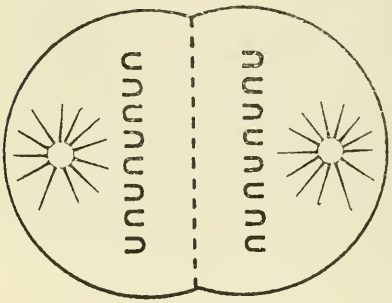


Fig. 8

When the final division takes place, we have two daughter cells identical with the original mother cell, having shared between them all that was in the mother cell.

At the last stage, we have a reversion to the first stage, (Fig. 3); in each daughter cell the nuclear membrane has appeared again, and within it the chromosomes have reverted to the state of chromatin.

This process is repeated generation after generation; each cell divides into two, the two into four, the four into eight, and so on. The main thing to note in all this process is that, though new material is being utilised to build new cells, that material is being built up in the model of the first cell. There is thus a continuity of structure and function from the first cell of all creation to the cells in existence to-day.

Now we come to a more complicated idea about cell life. When one organism is to give rise to another there are two methods that nature adopts. The simplest method is that just described, when one cell becomes two; this is known as the uni-sexual method,

and it is found only in very low organisms like the Yeast cell, Bacteria, Amœba and others. For higher organisms, nature adopts the bi-sexual method. In this process we have a male cell and a female cell, and they conjugate, uniting their materials, to form the new organism.

You will remember I pointed out that when a new cell finally appears to begin its separate life, it has the same number of chromosomes as its parent cell; and this rule holds good whether the method of propagation is uni-sexual or bi-sexual. If the parent cell had 8 chromosomes, then by the uni-sexual method I have described, the daughter cell will have the same number. But what will happen when two cells, each having 8, will conjugate in the bi-sexual method to give birth to the offspring? As they mingle their materials, the new organism will be a cell with 16 chromosomes and two centrosomes; but when nature determines on one centrosome and 8 chromosomes for the species she will have no doubling. Hence she adopts a most ingenious method, and this is to arrange that the marrying cells shall each reduce the number of their chromosomes by one half, and that the centrosome in the female cell shall disappear before they conjugate. How these reduction processes in the nuclei of the marrying cells take place no one knows; but by this method nature keeps the stability of the new cell, even if the parents who produced it have to undergo reduction.

Each marrying cell is called a gamete, and the offspring is called the zygote. The male gamete is marked with ♂, the sign of Mars, and the female with ♀, the sign of Venus.

It is these facts that underlie the theory of Weismann, which we can understand with the help of our next chart (Fig. 9). We will take the case of the human embryo. As the human cell has 16 chromosomes, and as the embryo when it starts its life is but one cell made up of the materials contributed by the father-cell (spermatozoon) and the mother-cell (ovum), it follows that the father-cell will have only 8 chromosomes, and the mother-cell the same number. The male gamete ♂ with 8 conjugates with the female ♀ with 8, and the result is the new creature, the zygote with 16.

Now we know that as the embryo develops from this zygote, it is by a process of duplication such as I have described in Figures 3—8. Quickly the new cells are specialised into three main layers known as the Ectoderm, the Mesoderm and the Entoderm. From these three groups of cells, known as the somatic or body cells, are produced all the parts of the new creature.

Now it was Weismann's great discovery that the original zygote, from the commencement of its life, puts aside a part of its material for a special type of cell known as the germ-cell; and that when the new individual comes to maturity and propagates, it is

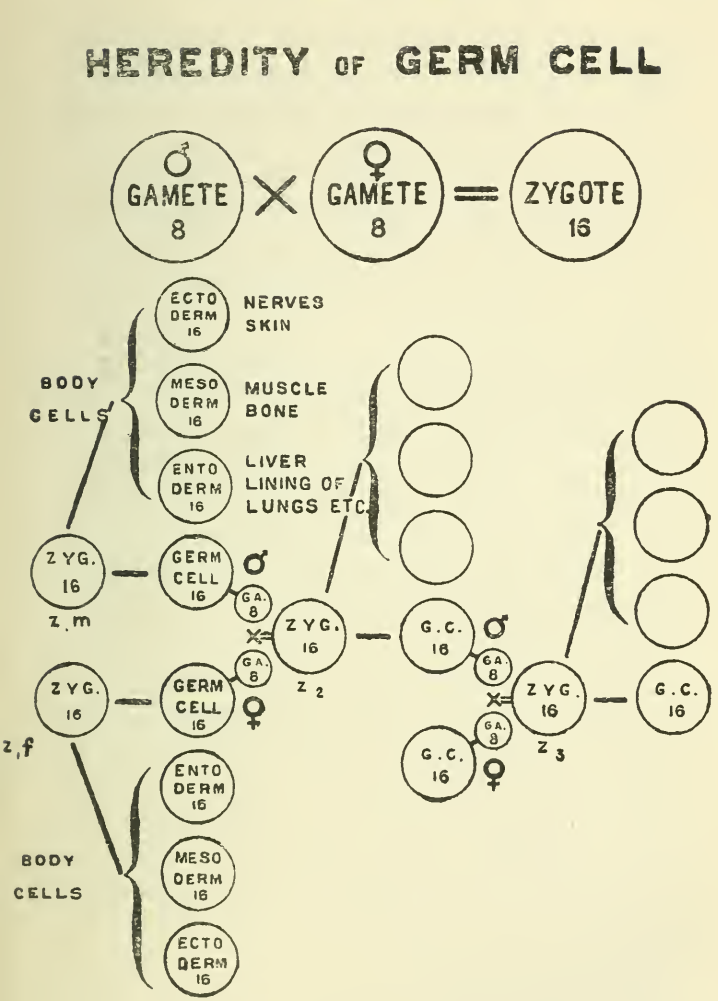

HEREDITY OF GERM CELL
GAMETE 8
GAMETE 8
ZYGOTE 16
ECTO DERM 16
NERVES SKIN
BODY CELLS
MESO DERM 16
MUSCLE BONE
ENTO DERM 16
LIVER LINING OF LUNGS ETC.
ZYG. 16
z, m
GERM CELL 16
GA. 8
ZYG. 16
z 2
G.C. 16
ZYG. 16
z, f
GERM CELL 16
GA 8
ZYG. 16
z 3
G.C. 16
G.C. 16
ENTO DERM 16
BODY CELLS
MESO DERM 16
ECTO DERM 16

Fig. 9

only one of these germ-cells that is used. We can follow the process best by looking at the chart.

We will suppose that the conjugation of a male gamete and a female gamete has taken place, and that we have the new entity, the zygote with 16 chromosomes. This zygote of 16 (Z_1m) gives off two types of cells, the somatic or body cells, and the germ-cells. They have each of them 16 chromosomes. The germ-cells are carefully put aside, while the body cells are at once differentiated into the Ectoderm cells which give rise to the skin, the hair, the nervous system, the membranes of the mouth and the nose, etc.; into the Mesoderm cells which give rise to the muscles, the bones, the connective tissues of the body, etc.; and into the Entoderm cells which give rise to the linings of the trachea and lungs, the cells of the liver, pancreas, thyroid, etc.

These body cells then have the task of building up the organism, and old cells are broken up and new ones made in the wear and tear of living. What in the meantime are the germ-cells doing? Practically nothing. The germ-cells are carefully put away in certain protected sexual glands, and remain in abeyance till the time of puberty. Then they multiply, but still keep together in their own place and do not mingle with the organism.

What happens when the time comes for conjugation is here illustrated in our chart. The male zygote

(Z_1m) has lived to maturity, and built up an organism with body cells and germ-cells; similarly a female zygote (Z_1f) has built an individual with Ecto-, Meso-, and Ento-derm cells, and also germ-cells. The germ-cells of both parents now get ready for propagation and give off some marrying cells or gametes in which the chromosomes are reduced by one half, and the female gametes have lost their centrosomes.

Then a male gamete, with centrosome and 8 chromosomes (♂ GA 8) conjugates with a female gamete without centrosome but with the same number of chromosomes (♀ GA 8). The resulting zygote, Z_2, has one centrosome and 16 chromosomes, the proper number for the cells it is going to build.

This new zygote Z_2 now begins its independent existence; it duplicates itself and differentiates its cells into the two main groups, the body cells and the germ cells. When the newly built organism is ready for propagation, some of its germ-cells undergo reduction and appear as gametes with 8 chromosomes. But before conjugation can take place each of these gametes has to meet with a gamete given off from the germ-cells of another organism of the opposite sex. When two gametes thus meet and conjugate we have the zygote of the next generation, Z_3 on our chart.

You will see that in propagation by this bi-sexual method, it is only the germ-cells that are called upon to do the work; and they are put apart for that special purpose the moment the organism has come

into existence as a zygote. The hard work of living is done by the body cells; it is they that endure heat and cold, hunger and thirst and injury, and have the wear and tear of the struggle for existence; it is they who become more expert in living by taking advantage of variations that arise in the structures they build. Meanwhile, the germ-cells do nothing; they live a pampered existence, carefully protected from the rough usage of the world.

Now all such experiences as make an organism "fittest to survive" are experiences of the body cells, which in the skin, and nerves, and the various organs, are affected by changes in food and climate, by accidents, and so on. Suppose then that these external conditions have something fundamental to do with the origin of species; they must then produce changes in the internal arrangement of the body cells; but the body cells cannot pass on these modifications, because they have no part in the propagation of their species. The only way they can affect the next generation is by influencing the germ-cells; but their connection with the latter is only through the zygote which gave rise to both body cells and germ-cells, and this zygote vanished out of existence in giving rise to them!

Now you will see why Darwin's theory of the transmission of acquired characters breaks down. Any acquired character, arising as it must only in the body cells, must be passed on first to the germ-cells,

if it is to affect the new generation, and by them to the gametes; but how? There is no communication between the body cells and the gametes, except through the original zygote which has vanished. You see then that Darwin's idea of how species arose is no longer tenable in the light of the new facts of Biology.

Bateson and Variations

The next step in ushering in the new theories of heredity was from William Bateson of Cambridge. In 1894 he challenged Darwin's conception of the origin of species in its vital point. According to Darwin, species must arise very slowly; one or more variations first arise spontaneously; then nature "selects" one of them as the fittest to survive; this variation then is added to, and the addition is passed on to the next generation. It is therefore only by a slow process of additions that the characters that mark the new species can arise. Nature, said Darwin, does not make leaps, but creeps along.

But Bateson showed with sufficient instances in nature that species do not vary gradually one from another but by sharp and specific differences. Whereas according to Darwin a chain of intermediate forms must link by minute and progressive variations one species with another, Bateson showed a discontinuity between species, and that nature did "leap." Bateson's argument and challenge was fully borne

out by the work of a Dutchman, Hugo De Vries, who in 1901 presented a new series of facts as to variations.

Mutation

In 1886 De Vries found in a field in Hilversum that a common field flower, the Evening Primrose, gave off spontaneously several striking variations. For better observation, he transplanted it to the Botanical Gardens in Amsterdam. What happened we have described in our next chart (Fig. 10). In 1887, in its wild state, there appeared two varieties, one smooth-leaved, and the other with a peculiarly short style. After transplantation, the original stock and the two new species gave rise to other new forms, in 1889 to a dwarf variety and one with broad leaves, in 1891 to one with red-veined leaves; in 1895 there were four varieties, one of which is a giant form; in 1907 there was another new form. All these new forms are true species, and are constant; they are not sports that appear once, but are permanent species that are now being cultivated. This process De Vries called Mutation.

Now there was no struggle for existence, and no survival of the fittest in a process of elimination; nature did not bring the new species by accumulations of small variations. Out of the inner recess of its being, the Evening Primrose produces, by "leaps," many variations; some are transients, but others are

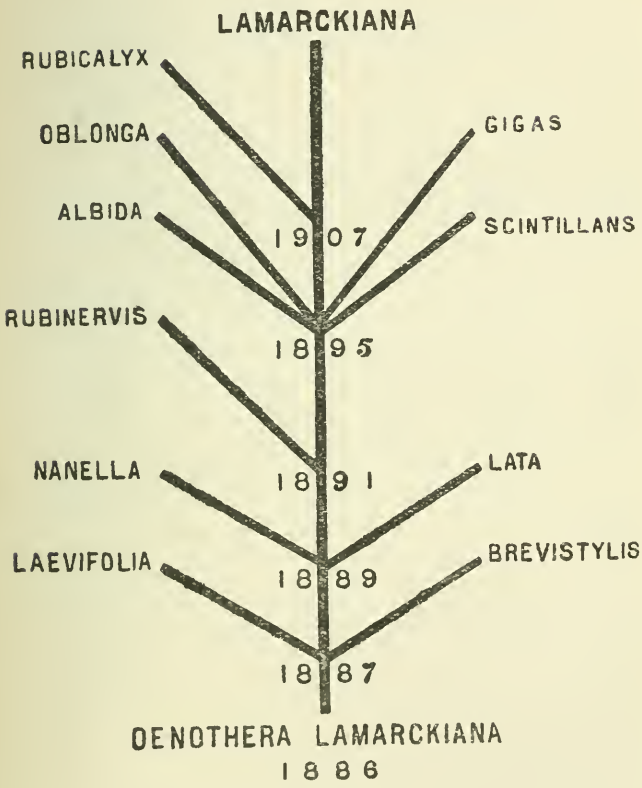

MUTATION
EVENING PRIMROSE
LAMARCKIANA
RUBICALYX
OBLONGA
ALBIDA
GIGAS
SCINTILLANS
1907
RUBINERVIS
1895
NANELLA
1891
LATA
LAEVIFOLIA
1889
BREVISTYLIS
1887
OENOTHERA LAMARCKIANA
1886

Fig. 10

true species, and it is noteworthy of these latter that they appear as species full fledged.

It is significant how a new development in scientific theory often starts from facts one generation of scientists think as of no value. Lamarck knew of variations, but saw nothing in them; but it was the phenomena of variation that disproved Lamarckism. Darwin knew of the facts of these "discontinuous variations" or Mutations; in 1590, in the garden of an apothecary in Heidelberg, the cut-leaved celandine arose spontaneously as a new variety, out of the ordinary plant, the greater celandine; and 1791 there suddenly arose among a flock of ordinary sheep a new variety that is now known as the Ancon sheep. But Darwin saw no significance in these two isolated facts; they could have nothing to do with the origin of species. But we know now exactly the contrary, that the clue we seek is to be found in Mutation, and not in the Darwinian theories.

"The fathers have eaten sour grapes and the children's teeth are set on edge." This is the transmission of acquired characters, and not only has no proof yet been brought that such a thing has actually happened, but we see on the other hand from the study of cell life that such a thing is impossible. The practical consequence of this is, for human heredity, that a child inherits only what his father inherited from his grandfather, and his grandfather from the great-grandfather, and so on right up to the first germ-cell

of all; not a single ancestor has added anything by his experiences and acquirements to the original stock of quality in the first germ-cell; on the other hand he has not diminished the original quantity in any way. Out of the common stock passed on from generation to generation, nature "selects," urged by the environment, this or that quality for any particular individual; he passes to his offspring that common stock, no more and no less. For each individual in each generation, nature goes through this process of selection out of the common stock.

Therefore a drunkard's child does not inherit drunkenness; what he can inherit is only what his father inherited—a malformation or weakness of structure that was inherent in the first germ-cell, which results in a craving for stimulants. So too the child of a genius will not inherit his father's acquirements, for the parent cannot pass on what was added by experiment and experience to the tendency to genius with which he was born. It is quite true that the zygote that produced the child of the genius will have the original genius tendency of the first germ-cell; but nature may not select that tendency to come out in the child, and may indeed select instead tendencies in the germ-cell that make him commonplace or even an idiot.

We cannot thus throw on to our parents as the results of heredity the virtues or vices we have; similarly we shall not pass on—happily or unhappily

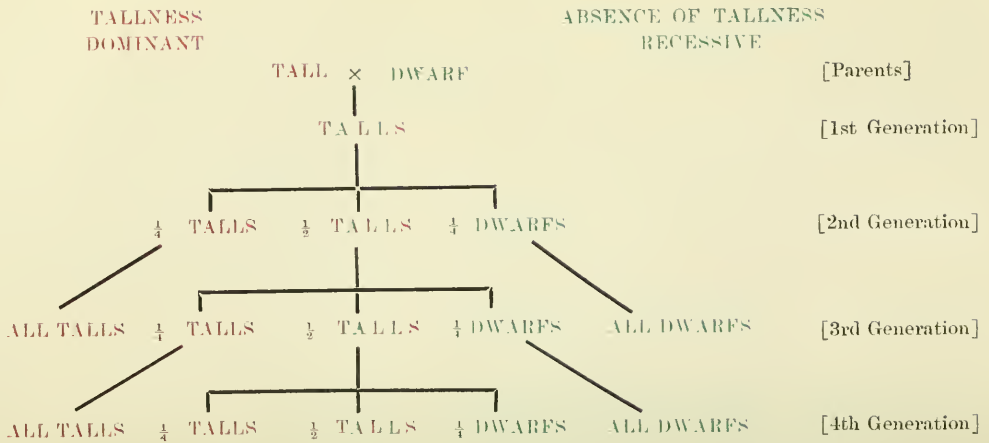
—to our descendants what we have gained of capacity by labour and experience. Napoleon's retort "*I* am an ancestor" to those that twitted him with lack of noble ancestors acquires a new meaning; each one of us can proudly say, "I am an ancestor."

So the Darwinian explanation of heredity and of the origin of species has gone by the board. As the President of the British Association said this year in Melbourne: "We go to Darwin for his incomparable collection of facts. We would fain emulate his scholarship, his width and his power of exposition, but to us he speaks no more with philosophic authority. We read his scheme of evolution as we would those of Lucretius or of Lamarck, delighting in their simplicity and their courage"—but not their truth.

Mendelism

The next to enter on the scene to carry on the evolutionary theory is an Austrian. In 1865, six years after Darwin had published his *Origin of Species*, Gregor Mendel, a Roman Catholic priest of Brünn in Austria, published the results of many experiments in the crossing of peas; he sent his paper to the Natural History Society of Brünn, which published it in its *Proceedings*, and that was all. Mendel died in 1884, and no one knew that he had given the death-blow to Darwinism. Then in 1900, three botanists, De Vries the Dutchman, Correns a German, and Tschermak an Austrian, who had all three discovered in their

MENDELISM WITH ONE FACTOR IN PEAS



Key: { TALL — "pure"
DWARF— "pure"
TALL — "impure", *i.e.*, though tall has dwarfness latent.

Fig. 11.

[To face p. 27.

experiments certain novel facts in hybridising, simultaneously brought to light Mendel's paper; they then knew that what they had discovered Mendel had not only discovered before them, but had also explained with an illuminating theory. So, after Mendel, we have the new theories of heredity known as Mendelism.

Here is Mendel's Law briefly summarised in this chart (Fig. 11), and it illustrates his original experiments with peas. There are two varieties of peas, one a tall variety measuring six to seven feet in height, and a dwarf variety that grows up to about only eighteen inches. The difference between them lies in the fact that the internodes or joints between successive leaves are long in the tall variety, and short in the dwarf. These plants produce seed by self-fertilisation; the male and female gametes are both found in the same flower, the one in the pollen, and the other in the ovules; the wind and bees and other insects help the male gametes to come in contact with the female.

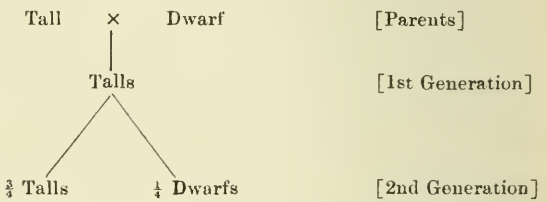
Now Mendel crossed these two varieties, mating the male gametes of one variety with the female of the other, and *vice versa*. When he raised plants from seeds produced by this hybridisation, he found that the plants of the new generation were *all tall.*

Tall × Dwarf [Parents]

|

Talls [1st Generation]

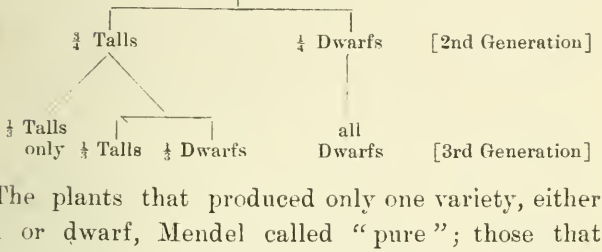
The flowers of these tall plants he allowed to fertilise by themselves, and he then planted their seeds. Then he found that, in the second generation, there were both tall and dwarf plants; the talls were the same height as their tall parents and tall grandparent, and the dwarfs the same height as their dwarf grandparent; there were no plants of intermediate height. Moreover, the remarkable thing was that the dwarf plants of this second generation were exactly one-fourth in number of all the plants of that generation.



It is obvious that the first generation talls were not pure talls; they had dwarfness latent in them, for in the second generation the dwarfness appears again; though they arose from a tall parent and a dwarf parent, the tallness of one parent predominated in the offspring. Mendel therefore called Tallness *dominant*, and Dwarfness *recessive*.

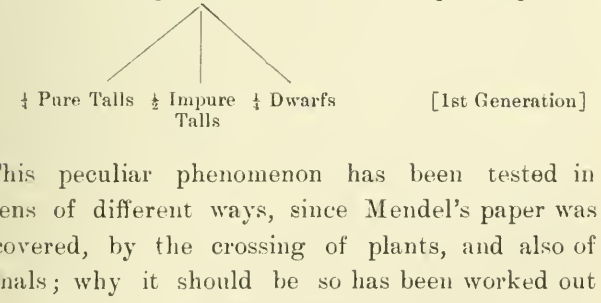
Mendel now planted from self-fertilised seeds of his second generation; he found that the dwarfs produced only dwarfs in the third generation and in all subsequent generations. But when the seeds from the talls grew up, one-third of their number produced

talls only in the third generation, while two-thirds produced both talls and dwarfs, in equal proportions.



The plants that produced only one variety, either tall or dwarf, Mendel called "pure"; those that produced both varieties he called "impure." Looking at all the plants of the second generation, we find that there were ¼ pure talls, ¼ pure dwarfs, and ½ impure talls (see Fig. 11).

Furthermore, whenever impure tall seeds are planted, the resulting plants are always found to be ¼ pure talls, ¼ pure dwarfs, and ½ impure talls.



This peculiar phenomenon has been tested in dozens of different ways, since Mendel's paper was discovered, by the crossing of plants, and also of animals; why it should be so has been worked out most carefully by the Mendelian School of biologists, and is now an accepted part of modern science. In

these pea plants tallness is a "factor," due to something present in the germ-cells of the pure talls; the absence of this "factor" in germ-cells of the dwarfs makes them lack tallness. This is why tallness is dominant, and dwarfness recessive. When the factor and its absence meet and conjugate we have this Law of Mendel—$\frac{1}{4}$ dominant, $\frac{1}{4}$ recessive, and $\frac{1}{2}$ dominant with recessive latent.

In the peas we dealt with one factor only—tallness. Now see what happens when two factors appear in the gametes. It has been found by experiment that when hornless cattle are mated with horned, the offspring are all hornless; hornlessness then is a dominant factor, and it is the absence of it that makes cattle horned. Similarly it has been found that the colour black is dominant in cattle to the colour red.

When cattle that are both hornless and black are mated with cattle that are both horned and red, the offspring are both hornless and black (Fig. 12). Both dominant factors appear in the first generation, as we should expect; but the offspring are "impure." For when they mate among themselves, the offspring of the second generation are as follows: $\frac{9}{16}$ hornless and black; $\frac{3}{16}$ hornless and red; $\frac{3}{16}$ horned and black; and $\frac{1}{16}$ horned and red.

This is exactly what Mendel's Law states theoretically for two factors: $\frac{9}{16}$ with both dominants, $\frac{3}{16}$ with one dominant, $\frac{3}{16}$ with the other dominant, and $\frac{1}{16}$ with both recessives.

MENDELISM WITH TWO FACTORS IN CATTLE

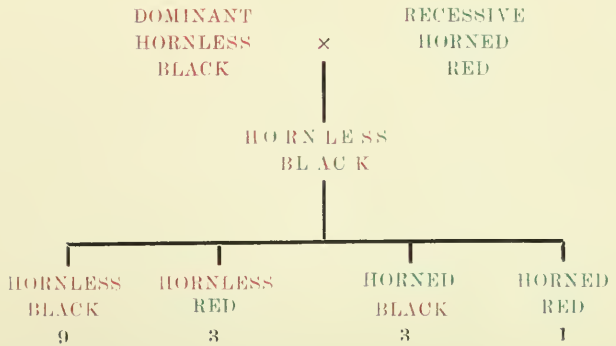


Fig. 12.

[To face p. 30.

Naturally with each additional factor the law becomes more complicated; thus when there are three dominant factors, only 1 in 64 will have all three recessive characters, and with four dominant factors only 1 in 256 will have all four recessives.

Since Mendel's paper was discovered in 1900, much work has been done in crossing plants and animals; up to 1913 there have been discovered thirty-six factors in plants, and twenty-five in animals; among them are these, the first of each pair being dominant.

Plants

Tallness or dwarfness (pea).
Round seed or wrinkled seed (pea, maize).
Long pollen or round pollen (sweet pea).
Fertility or sterility of anthers (sweet pea).
Beardless or bearded ears (wheat).
Susceptibility or immunity to rust (wheat).
Prickliness or smoothness of fruit (Datura).
" Palm " leaf or " fern " leaf (Primula).
Purple flowers or red flowers (sweet pea, stock).
Hairiness or smoothness (Lychnis, stock).
Also the colours of flowers and seeds.

Animals

" Rose " comb or " single " comb (fowls).
Grey coat or black coat (rabbits, mice).
Bay coat or chestnut coat (horses).
Polled or horned (cattle).

Pigmentation or albinism (rabbits, rats, mice).
Normal behaviour or waltzing tendency (mice).
Broodiness or normal behaviour (hens).
Five-banded shell or bandless shell (snails).
Also various colour characters in moths, beetles, snails.

What makes a "factor" is not definitely known; it may be, as Bateson suggests, "some phenomenon of arrangement" of the chromosomes of the germ-cell; or a factor may be due to one or more things in individual chromosomes which influence the chemical composition of the sap and the blood. Thus something is present in the germ-cells of round seed peas and maize which changes the reserve material of the seed into starch as it ripens, and so on drying the seed is round; where this factor is absent the reserve material remains sugar, and on drying the seed wrinkles. The wrinkled seed variety is thus a recessive variety to the dominant round seed.

Factors are slowly being discovered in man too. Obviously experiments cannot yet be made in mating men and women to discover factors; what knowledge there is about factors in men has been gathered by studying the physical and mental characteristics of individuals generation after generation. We often note how a certain character in one parent is passed on to the offspring without being modified by the other parent. We say that a child has his father's nose or his mother's eyes. We have in these cases factors. Already we

know that the colouring of the eyes is a Mendelian factor; eye colour is due to the presence or absence of a pigment in the iris of the eyes, and when the pigment is absent the eyes are blue, and when present they are black, brown, or brown yellow, and greenish. Blue eyes are recessive to pigmented eyes. Other factors already noted in man are colour-blindness, night-blindness (due to loss of visual purple), two-jointedness in fingers, hæmophilia (bleeding sickness), hare-lip, polydactyly (six fingers or toes), deaf-mutism, and certain diseases like albuminuria and alcaptonuria which arise from changes in the cells.

The way that the deaf-mute factor manifests itself we see from this chart (Fig. 13). Here is a pedigree of certain individuals; squares are men and circles

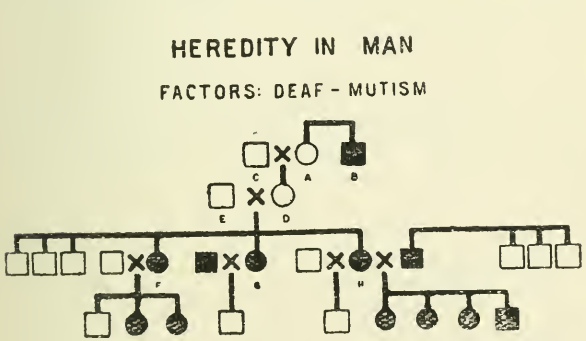


FIG. 13 [After Davenport]

women, and black signifies an affected individual, a deaf-mute, and white a normal person, not deaf-mute. Here in A we have a normal woman; but note

that her brother B is a deaf-mute, and so there is a taint of deaf-mutism in her ancestry; the taint however is suppressed in her. She marries C, a normal man, and her daughter D is normal. This daughter D marries a normal man E, and now we find that the original deaf-mute factor from her mother's side asserts itself, for half of her six children are deaf-mutes. One of these deaf-mute daughters, F, marries a normal man, but of her three children two are deaf-mutes; but a second deaf-mute daughter G marries a deaf-mute, and strange to say the child is normal. The third deaf-mute daughter H marries twice; by her first husband who is normal, she has a normal child; but in her second marriage she marries a deaf-mute, and all her children, three girls and one boy, are deaf-mutes. In the case of G who married a deaf-mute, the husband was not related; but in the case of H, the husband is a cousin, that is, one who has the taint from the common deaf-mute ancestor. When the two deaf-mute cousins marry, we have as it were a double dose of the factor, and all other inhibiting factors are brushed aside, and deaf-mutism becomes dominant. It is known by statistics that when both parents are deaf-mutes 30 per cent of the children are deaf-mutes, and only 15 per cent when one parent alone is affected.

A more interesting factor in man is colour-blindness. This is a defect of vision of some people who are "red-blind," in which case red appears to them as a

dark-green or greenish-yellow, or who may be "green-blind" and then they see green as pale-yellow. Colour-blindness is congenital and is caused by some unknown condition of the retina or nerve centres. A curious fact about this defect is that it is extremely rare in women, though about four per cent of men are more or less colour-blind. How colour-blindness is transmitted is seen in this next chart (Fig. 14). There are two brothers, one of whom is colour-blind and

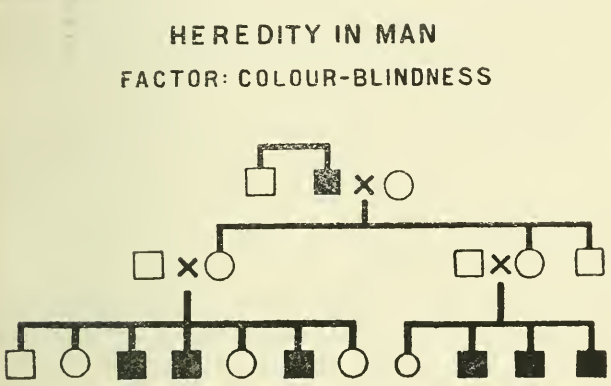


FIG. 14 [*After Davenport*]

the other is not. The first marries and has two daughters and a son. None of them are affected. The elder daughter marries an unaffected husband, and of her seven children none of the daughters are affected, but three of the four sons are colour-blind. The younger daughter marries an unaffected husband and of four children three are boys and they are all colour-blind. If we look at the chart we see that no female

is colour-blind and only the males of the second generation; and about these latter we note that the taint comes through their mothers, who are however unaffected. Colour-blindness then is transmitted by a man to a grandson through his unaffected daughter. (A colour-blind father will have a colour-blind son only if his wife has colour-blindness latent in her.)

There are one or two other diseases whose heredity is like that of colour-blindness; the factor is dormant for a generation, but it is transmitted by the females of that generation to some of their male children.

This peculiar inhibition of a factor because the individual is female seems to show that sex itself is a factor; so far as facts have been gathered femaleness seems to be dominant to maleness; the presence of the factor for femaleness inhibits the manifestation of the factors for colour-blindness, hæmophilia, the toothlessness of the Bhūdas of Hyderabad (Sind), and other such factors which affect only males.

In man there seem to be factors for the shape of head, nose and mouth, and several factors for the colour of the eye and for colour and texture of skin and hair; and so probably there is a factor for every part of the body. A psychical factor in man has been established in the musical sense or temperament, which seems to exist in all men, but does not manifest in most because it is overridden by an unknown inhibiting factor; and probably presently we shall find

more factors of a psychical nature like this to help us solve the riddle of temperaments.

Factors work independently of each other. Thus in man, if both parents have the same factor for eye-colour, the child is "pure-bred" for that factor, and will have eyes like his parents; but if one parent, the mother in this case, has colour-blindness latent in her, then the son may be colour-blind, while having the colour of his parents' eyes. If however, a father has brown eyes, and the mother with colour-blindness latent in her has blue eyes, then we shall have both dominant factors asserting themselves in the colour-blind son, whose eyes will be brown and colour-blind. A man may be pure-bred for one factor, if he derives it from both parents, and cross-bred if he derives the factor from only one; "a man, for example, may be pure-bred in respect of his musical ability and cross-bred in respect of the colour of his eyes or the shape of his mouth."(Bateson)

Slowly, steadily, by experiment, factors are being discovered in plants, animals, and men. The revolution that is coming about since the discovery of factors cannot be better seen than by contrasting the Darwinian and the Mendelian theories as to the origin of species. Take, as an example, apples. There are now some 2,000 kinds of apples, but they have all come from the wild variety, the crab-apple. They differ in size, in colour, in texture of skin, in sweetness, as regards the fruit, and

in many other ways as to the tree. Now according to Darwin, the original crab-apple tree began to vary, and one variation after another cumulating, there came as a summing up of all these variations the second species of apple; this species too then varied, and an accumulation of little variations brought additional species; and so on during the centuries the existing species have arisen. But according to the Mendelian theory of factors, all the existing (and future possible) varieties of apple-trees are due to a certain definite number of factors as to size, colouring, sweetness and so on, which exist from the beginning in the germ-cells of the crab-apples; in the course of centuries these factors combine, and it is their permutations and combinations that have given rise to the two thousand odd varieties that we have to-day. Nature—or the cultivators—have only combined pre-existing factors; they have added nothing to the original wild crab-apple, which from the beginning was like an invisible horticultural exhibit of all apples that were ever to be.

Similarly, too, in the case of the sun-flower, we can see the difference of conception between the Darwinian and Mendelian theories of evolution. As we all know the sun-flower is yellow; but occasionally this flower has varied and shown red markings. By careful selection and crossing, one botanist has produced a new variety of sun-flower that is red. According to Darwin the original species is yellow;

but as nature varies, little red markings appear in the flower; then these red variations slowly accumulate generation after generation and presently there is a fully red flower. What would have happened in the course of decades by natural selection, our botanist has accomplished by artificial selection in a few years. But see how different is the Mendelian explanation of what has happened. The Mendelians hold that the original germ-cell of the sun-flower plant had in it two factors, one for yellow flowers and the other for red flowers; and in this plant yellow is dominant to red. As both red and yellow flowering plants grew, there came by natural hybridising pure yellows (dominant), pure reds (recessive), and impure yellows which though yellow would have the red latent in them. Now after these distinct varieties had appeared natural selection began to work, and owing to causes not known to us the red flower variety disappeared, leaving only the pure yellows and the impure yellows. Our botanist noted impure yellows in the yellow flowers with red markings; he then bred them among themselves and, strictly according to Mendel's method, extracted the red-flowering variety out of the impure yellows, and so gave back to nature a species she once had.

According to Darwin, species arise by nature adding from outside; protoplasm becomes the cell, the one cell multicellular, and these multicellular organisms slowly become complex in structure till we have the

ladder of evolution. All this change from indefiniteness to definiteness, simplicity to complexity, chaos to order, happens because the environment changes and the demands of nature for keener living are responded to by the organisms by complexity of structure. It is simplicity becoming complexity age by age, and so nature evolves. But the exact reverse of this is the Mendelian theory; nature starts complex, and complexity is simplified; factors for all possibilities in evolution pre-exist; "Shakespeare once existed as a speck of protoplasm not so big as a small pin's head "(Bateson). Man's achievements in art are not due to nature refining herself and civilisation inventing new faculties of self-expression. These art modes existed in the beginning as factors, but are only lately manifesting themselves because it is only now that certain *inhibiting* factors which existed at the same time are being eliminated out of human organisms. Each man is a Shakespeare, a musical genius, everything that evolution will ever make out of men; but every man is not a genius in actuality because of the existence still in him of inhibiting factors. We do not need to become geniuses by adding faculty to faculty; the faculties are there but *unreleased*, because of the inhibiting factors. Bateson in his presidential address at the British Association this year proclaims the new conception of man according to the latest facts of heredity as follows:

"I have confidence that the artistic gifts of mankind will prove to be due not to something added to the make-up of an ordinary man, but to the absence of factors which in the normal person inhibit the development of these gifts. They are almost beyond doubt to be looked upon as *releases* of powers normally suppressed. The instrument is there, but it is 'stopped down.'"

You will all see what a revolution is necessary in our thought if we are to accept the speculations of the Mendelians. It means that the possibilities of evolution were fixed from the beginning, and that the first speck of living matter had in it, not as mere essence, but as definite attributes or "factors," all that evolution has fashioned. No wonder Bateson says that we must be ready "to reverse our habitual modes of thought" if, as seems almost certain from the facts of Mendelism coming to light, evolution is not a process as biologists have hitherto thought it, but "the other way about." Bateson sees clearly what such a reversal of thought implies: "At first it may seem rank absurdity to suppose that the primordial form or forms of protoplasm could have contained complexity enough to produce the diverse types of life." But if this sounds like "a large order," what other theory is left us? Only that nature has added to the constituents of protoplasm. But how has this been done? How did the additions come into the germ-cells? As Bateson pertinently

asks, "But is it easier to imagine that these powers could have been conveyed by extrinsic additions? Of what nature could these additions be? Additions of material cannot surely be in question."

So we have the latest theory of evolution, better justified by facts than any other theory hitherto in modern science, that nature starts with a host of factors, each factor being composed of a pair, a positive character and its absence. These factors combine, and some combinations are found useful and persist in the struggle for existence, and others disappear. The growth from protoplasm to man, and from the savage to the genius, is by a process of *losing* inhibiting factors; and by loss of factors faculties are *released*. Nature is a Prometheus bound in chains, but though bound and helpless he knows in what way his release and victory will finally be, and as time passes he achieves both and stands forth as the God.

These are the Mendelian conclusions and they are indeed most fascinating; but we need another conception of what nature is than what modern science gives us to make a reasonable background for all these theories. It is just this that we have for the world in Theosophy, and what that theory is we shall now see.

The Hidden Side of Evolution

This process that we call life has two phases, one visible and the other invisible. On the visible side

we see the forms round us of minerals, plants, animals, and men. This is the form side of life. On this form side there is continually Change—a process of building up and breaking down which we call Evolution. But Evolution as the visible process is only the last effect of a chain of causes that are in the invisible side of life. This is the life side of evolution, and it is from there we must look at the outer and visible process if we are to understand the meaning of it all.

Here in this chart (Fig. 15) we have in a diagram the main facts. On this lower, the form side, we have individuals, and whether they are plants, animals or men it does not for the moment matter. These individuals are built up of "factors" which are in germ-cells; it is the combinations of factors that give rise to variations and mutations, and to what results from them, relatively permanent species. But these factors do not find themselves in germ-cells by a "fortuitous concourse of atoms"; they are implanted in the cells by forces in the life side of evolution.

On this invisible life side there is an indestructible life in connection with each form; it is not a vague theoretical something, but a force working in invisible matter, whose effects are as measurable as those of electricity. As the electricity of a pocket battery becomes light when the button is pressed and contact made, but when the button is released and contact broken, though the light goes out the electricity remains, so is it with the life force energising invisible

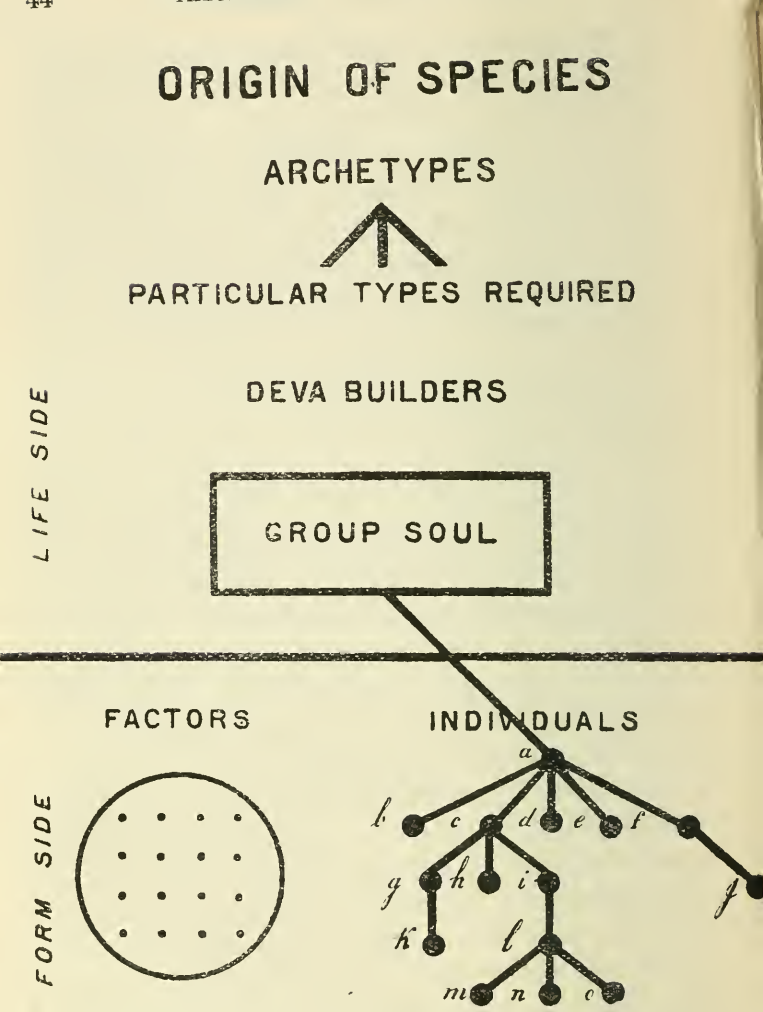

ORIGIN OF SPECIES
ARCHETYPES
PARTICULAR TYPES REQUIRED
DEVA BUILDERS
LIFE SIDE
GROUP SOUL
FACTORS
INDIVIDUALS
FORM SIDE
a
b
c
d
e
f
g
h
i
j
k
l
m
n
o

Fig. 15

matter. When it makes contact with a visible individual made up of factors, we say that individual "lives"; but when contact is broken, the individual *as form* "dies," and is mere inert mass; but *as life* he persists, for that life has only withdrawn into its abode in invisible matter.

Each type of life has its own invisible encasement. We call it "the group-soul." To each river and stream and rivulet of life there is its appropriate group-soul; in plant and animal life we have group-souls divisible into phyla, classes, orders, families, genera, species and even smaller units. Each unit group-soul has contact with the individuals of its group; through the life they live in a struggle for existence, it slowly unfolds its latent possibilities of evolution. It makes contact with them and they "live"; it breaks contact and they "die"; but it remains ever life, slowly releasing through each contact something of its imprisoned possibilities.

Man differs from animals and plants in that he does not belong to a group-soul which he shares with several fellow-men; each man is as it were a group-soul by himself, and we call it simply the Soul. While the soul makes contact with the body the man "lives"; at the breaking of contact the man "dies." But whether the body is living or dead, the Soul, the true Man, lives in his invisible encasement; he "lives" to our eyes only to release by experiment and experience the hidden possibilities of his life.

This release of the possibilities of life and growth is not a mechanical happening; it is guided by Intelligences. These we call the Deva Builders. They are as the celestial horticulturists in a Divine Garden; they have in their charge the evolution of the form side of things, and they bring it about by producing changes from the life side in each group-soul.

These Deva Builders work according to a plan; they have before them models according to which they are to fashion the forms in the visible world. These models are called "archetypes"; they are the Thoughts of God Himself as He determines the essential natures and structures of the forms to be. The archetypes are then worked out into particular types by the Deva Builders.

Thus, as an example, from the beginning there exists the archetype of the horse thought out by God; it is that essential life and structure of all the perfect horses that have been or shall be. Our minds cannot see the archetype, except when it is reflected here and there in a particular horse which we consider beautiful for this or that quality. Having the archetype before them, the Deva Builders with their intelligence particularise it into various species of horse that are to arise in order to release in the horse group-soul its latent possibilities.

To each unit group-soul there are predetermined factors, similar to the axes of structure and growth in atoms and crystals; they are like the *tattvas* and

tanmātras which Indian philosophies proclaim to be the groundwork of all forms. We need not for the moment consider the appearance of these factors in the group-soul; long ages of evolution as mineral life, and before that in invisible forms of matter, have released them from latency, and their factorial natures have been settled in the group-soul by the Deva Builders according to the needs of building particular types which are to reflect an archetype. The factors in the group-soul affect the material of the germ-cells, and make those physical factors which are being discovered in Mendelism.

We can now follow the occult conception of the origin of species. Let us imagine that long ago there was born a Condylarthron, that ancestral creature who was neither horse, elephant, ox or deer, but had the making of all (Fig. 1). An individual Condylarthron has in his germ-cells many factors, and on the form side he seems a thing apart from the rest of creation. But in reality he is like a tentacle of the group-soul; his position to the group-soul is not dissimilar to that one-eighth of an iceberg which is visible above the water, yet whose individuality to us as an iceberg depends on the position of the seven-eighths that is unseen below the water.

Now we will suppose that *a* (Fig. 15) has five offspring *b, c, d, e, f*. As these five were fashioned out of the male and female gametes of their parents, each zygote became a tentacle of the group-soul, and life

poured into each so that the zygote grew from one cell to many. All the time the group-soul is being influenced by the Deva Builders who are attempting new combinations of factors, in order that Condylarthra might vary in the direction of the particular type before them. We will suppose that a Deva Builder desires to bring about the horse.

As *b*, *c*, *d*, *e*, *f* are being built, from the group-soul behind there is a pressure on their germ-cell factors; the factors are re-grouped and there arises as a result variation. The five offspring will then tend to vary from their parents. Natural selection now works, because the Deva Builder cannot control all nature in its larger aspect with its winds and weathers and cataclysms, and its struggle for existence due to enemy creatures and the insufficiency of food. He finds that *b*, *d*, and *e* die out in the struggle but *c* and *f* live and mate with other Condylarthra, and each has progeny.

Evidently the factorial combinations in *c* and *f* are so far successful towards bringing about the horse. As now *g*, *h*, *i*, and *j* are born the Deva Builder repeats the variations found successful in *c* and *f*, and produces yet more variation by working upon the group-soul which energises the new zygotes *g*, *h*, *i*, and *j*. Again natural selection works, and *h* and *j* die out.

Now *b*, *d*, and *e*, of the first generation that died out, have ceased to be as *forms*, but as *life* they have

returned to the group-soul with their experiences; similarly too, *h* and *j* return to the group-soul, but these two carry back as their experience the usefulness of varying as did *c* and *f*.

When we come to the next generation, *g* has *k*, and *i* has *l*, but *k* dies. By the time *l* has progeny, the life of the creatures *b*, *d*, and *e* is ready to reincarnate, and will appear in the forms *m*, *n*, *o*. But as they appear they will bring back with them as an "acquirement" the habit of varying in the direction of *c* and *i*.

We need not carry on our picture further till the horse appears on the scene. It is the Deva Builders that originate variations; those they find useful for their purpose they vary yet again by new factorial changes, till slowly there is built a habit in the group-soul, and through it in the germ-cells, of combining factors in a certain new way. The elimination of inhibiting factors and the release of potentialities are guided by these invisible Mendelian experimenters, who have a model before them of what they mean to bring about in the course of ages. There is competition among the Builders of the various species and types, as if each Builder desired the world to be populated by his type alone, and he is lavish in the propagation of his species; but the competition is not of hostile rivals but of co-workers in a divine scheme, who know that, since death is only resurrection, He who made all is careful not only of the type but of the individual life too.

Now we come to that part of the problem of evolution which specially affects us, and that is the law of heredity for man. We have its explanation in this last chart (Fig. 16). Once more the problem resolves itself into happenings in two worlds, the seen and the unseen. On the seen, the form side, we have man as a body, and that body has been fashioned by factors. But these factors are helpful to some and are handicaps to others; one man is born with a splendid physique, while another has night-blindness or hæmophilia as his share; one may be musical, and another deaf and dumb. In a family with the factor for colour-blindness (Fig. 14) we have one son normal but three are affected; why are three handicapped thus but not the fourth?

We must turn to the life side to understand the riddle of man's destiny. Three elements there come into play. Of these the first is that the man is an Ego, an imperishable circle in the sphere of Divinity; "long, long ago, indeed, he had his birth, he verily is now within the germ." He has lived on earth in many a past life, and there thought and felt and acted both good and evil; he has set in motion forces that help or hinder both himself and others. He is bound and not free. But he lives on from age to age to achieve an ideal, which is his Archetype. Just as for plant and animal life there are archetypes of the forms, so are there archetypes for the souls of men. One shall be a great saint of compassion,

HEREDITY IN MAN

LAW OF KARMA

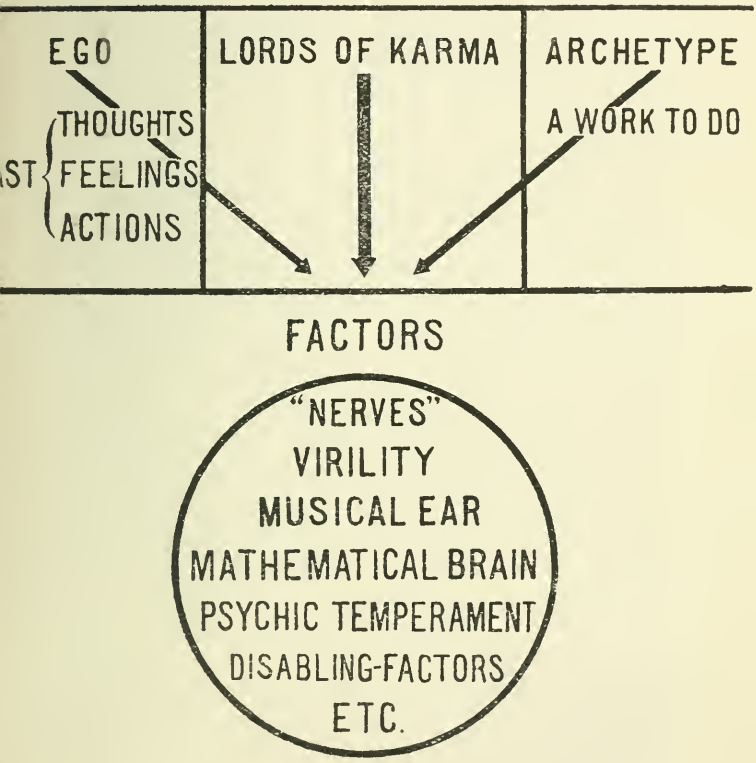


Fig. 16

another a teacher of truth, a third a ruler of men; artist and scientist, doer and dreamer, each has set before him his Archetype, that Thought of God Himself of what each man shall be in the perfection of his God-given temperament. And each ego achieves his archetype by finding his work. For this it is that we as egos come into incarnation—to discover our work and to release the hidden powers within us by battling with circumstance as we achieve our work.

But to do our work we must have a body of flesh; and the help or the handicap the body is to our work depends on the factors of which it is made. Here once more there is no fortuitous concourse of factors; Deva Builders come to help man with his destiny. These are the Lords of Karma, those invisible Intelligences who administer the great Law of Righteousness which establishes that as a man soweth so shall he reap; they select from the factors provided by the parents those that are most serviceable to the ego for the lesson he has to learn and for the work he has to do, in that particular body that Karma allots to him.

The Lords of Karma neither punish nor reward; they but adjust the forces of a man's past, so that those forces in their new grouping shall help the man one step nearer his archetype. Whatever the Lords give to a man, joy or sorrow, opportunity or disaster, they keep one thing in mind,

that man's purpose in life at his present stage is neither to be happy nor miserable but to achieve his archetype. There is later on untold bliss for him in action, when he is the archetype in realisation; but till that day it is their duty to press him on from one experience to another.

After the zygote is made, the Lords of Karma select the factors, since as yet the ego cannot do so himself; if the next stage in evolution for him is by developing some particular gift—as, for instance, that of music—then they select for him the appropriate factors; the musician will need an abnormally sensitive nervous system and a special development of the cells of the ear, and the Lords will pick out these factors as the embryo is fashioned. If at the same time the man's inner strength is to be roused by a handicap, or his nature to be purified by suffering, then an appropriate factor will also appear, some factor perhaps like that which brings about lack of virility or of resistance to disease. If on the other hand the ego, already a mathematician, is in this life to be a mathematical genius, then those factors in the zygote that build the mathematical brain will be brought out as the zygote grows to be the embryo. Whatever is the work for the ego, for that appropriate factors are selected by the Lords; virility for the pioneer in new lands, the psychic temperament for those who can help by communing with the invisible, a disabling factor for one who shall grow through suffering, and so on,

factor by factor, the Lords distribute the karma of men. With infinite compassion and with infinite wisdom, but swerving not one hair's breadth from justice, they build for one soul a body suited for genius, and for another a body that is like a log; it is not theirs to make the man happy or discontented, good or evil; their one duty is to guide the man one step nearer his archetype. Helps and handicaps, joys and pains, opportunities or privations, are the bricks of the ego's own making for his temporary habitation; the Lords of Karma add nothing and take nothing away; they but adjust the forces of the soul's making so that his ultimate destiny, his archetype, shall be achieved as swiftly as may be as he treads the round of births and deaths.

We are now at the end of our survey of the problem of heredity; you see then what Theosophy says. One with science so far as facts are concerned, she differs from the scientist when he deduces from them a materialistic or mechanical conception of nature. We men and women are not the bubbles on the surface of a life's sea; we are children of God and angels in the making, and life is our factory where indeed we learn to work with factors to realise our archetypes. Within us is the Light of the World, but it is now covered over by our ignorance and delusion, or only partly revealed. There is not one of us but is a genius unreleased; and though it take ages before one inhibiting factor after another is

removed, yet "the more the marble wastes the more the statue grows," and at the end of the ages we shall all stand forth visibly as what we invisibly always were, sons of God and partakers of His Glory.

This then is the message concerning Heredity that Theosophy has for the World, and it is a message of hope, peace and power.

II

HISTORY IN THE LIGHT OF REINCARNATION

(*Monday, December 28th*, 1914)

HISTORY IN THE LIGHT OF REINCARNATION

Who is there among you that as a child did not love to hear stories? "Once upon a time" has a mysterious charm to which happily some of us are still susceptible. To love stories is an instinct with children; their world is so near fairyland in its values that a fairy story is the most natural story of all. After fairy-tales there came next stories of piracy, shipwreck, exploration and deeds of derring-do; it was only later, as we grew up and "shades of the prison-house" began to close upon us, that we lost the sense of wonder and wanted facts in their nakedness.

It is this instinct of loving tales that makes history possible, for what is history but the tale of nations? It is only to a few that history is philosophy teaching by examples; to most history is the drama of life, to laugh at, sympathise with, and weep for. Yet as civilisation advances, the study of history becomes one of the rudiments of culture. For a cultured man is to some extent one with the past as he is one with a

future; it is history as a science that enables him to find a part of himself in a past that belongs to others.

Hitherto the study of history has been largely a consideration of the clash of national ideals; Greece defeats Persia at Marathon and a new age is born; the Armada is a failure, but success is assured for liberal thought. All such attempts to understand history are instructive to the mind, but they have nothing inspiring to the soul; a record of plots and counter-plots, battles and massacres, leaves principally but one impression, that the march of civilisation is as the pessimist sees it,

> 'Tis all a Chequer-board of Nights and Days
> Where Destiny with Men for Pieces plays:
> Hither and thither moves, and mates, and slays.
> And one by one back in the Closet lays.

There is a new way of approaching history, and it is that I shall outline to you this morning; it results from applying the facts of Theosophy to the world at large. You know that to us man is a soul, and treads the round of births and deaths in a process of reincarnation; he comes into life to learn a lesson, and departs from life when sufficient is learned for his brief day; life after life he reincarnates, now in this nation and now in that, to perfect himself by gaining experience through experiment. From this fundamental fact of life, there are two great principles that we must keep in mind as we study history.

Occult Principles in History

The first principle is that a nation comes into being and continues to exist solely for the purpose of giving particular experiences to the souls that in it are going to be born; they come to it to be taught to do a work, and the value of a nation in the larger economy of things lies in how far it succeeds in teaching its egos their work. Hence it follows that the length of a nation's life depends on the work it is meant to do; ten thousand or more years for Egypt and five centuries for Greece do not result from chance or from economic conditions; when the given number of egos have learned their lesson and done their work, both Egypt and Greece come to an end, but not till then.

The second principle is that nations are guided in their destinies by superhuman agencies. All nations are indeed pieces on a Chequer-board, but the board is not that of a blind destiny but of an inspiring scheme of evolution. There is indeed a Player of the Game, but when a piece disappears from the board, He does not "back in the closet" for ever lay. As men die they return to birth; as nations pass away they reincarnate ages later in other parts of the earth. Just as an individual makes his destiny by his thought, desire and act, so does a nation; the law of sowing and reaping controls a nation's destiny as it does a man's. Sacrifices or unrighteousnesses,

idealism or greed, are the material nations give Him for His toil; the Player of the Game adjusts the forces of a nation's making, guiding it to carry out His plan of evolution. Behind all there is His iron Will that may not be gainsaid; He metes out victory or defeat, opportunities or burdens; tempests and earthquakes, plagues and visitations are the slaves that do His bidding. But whether He gives life and love, or death and destruction, He sheds blessing on all as He teaches all to serve His purpose.

With these two principles to guide us let us survey the world. We will not go into the far past of Atlantis or Chaldea or Assyria; there are not enough historical facts about them as yet, and moreover in an hour's lecture I can bring out only the main ideas. So we will first consider India.

India

For ten thousand years at least India has been practically the same; from the Himalayas to Cape Comorin one element has predominated in the life of Indian peoples. This is an other-worldliness, a subjective life of introspection, an attempt to grasp an inner unchangeable reality in contrast to the illusory changing world of outer circumstance; and this element has persisted in spite of political and economic changes. Before the Aryans came it was here; conqueror after conqueror swept the land, but the life remained still the same. The Aryans brought

new gods, and became the rulers; the new gods were added to the old, but the old search for the One God among the many still went on undisturbed. Alexander came in 327 B.C.; the Sakas and Sungas after; the Mohammedans began their rule in 977; the Portuguese came in 1501 and brought Christianity, and the Dutch in 1664. The first English merchants settled in Surat in 1608, and slowly English dominion began. In 1742 the French entered upon their schemes to possess India, but their rule has disappeared, except in Pondicherry and Chandernagore which are still theirs. Invader after invader established himself in India, but India did not change. Why is there this phenomenon here?

Because for all these thousands of years the subjective standpoint to life has been necessary as a training school for souls. Millions of souls have been taught in this special school, before they went to be reborn in other nations; some there are among them that still retain the bent that India gave their minds. In such philosophers as Kant and Fichte, Hegel and Schopenhauer, we see ancient Indian philosophers reborn.

Other nations have other lessons to teach; but India has been specialised to teach one particular lesson, and she has persisted in her cultural integrity because that lesson is still needed in the great world school.

India has persisted for another reason also; it is because from of old her destiny was fixed to go hand in

hand with England. The English came in 1608; from then, piece by piece, India has been annexed till now it is a part of the British Empire. But the English did not "come"; they were brought by the guiding Intelligences carrying out the Great Plan. What India has gained or lost from her connection with England all of you well know; but both the gain and the loss are seen in a new aspect when we consider what India has yet to give to England. That is exactly what England needs if the Empire is to uphold a civilisation that shall last for thousands of years, and not pass away after a few centuries as did the Empire of Rome.

The element that England needs is what India, and India alone, can give—a truer set of values to all commercial and political activities than England possesses to-day. The Roman Empire soon went down because of just those characteristics of plutocracy and pride that England has been showing since her great commercial expansion; Rome had no spiritualising India to offset the luxury and materialism of Imperial Rome. Christianity was sent not for Rome but for the peoples that followed after. England will go Rome's way, for the same elements are there; but England has an opportunity Rome did not have, and that is to get her temperament made more intuitive and broader based by Indian spirituality. Because it is a move on the great Chequerboard, that there shall last for thousands of years a

civilisation characteristic of the best of England and India for millions of souls to profit therefrom, slowly India and England are being forced to come nearer day by day.

At first sight there could be no two peoples more diametrically opposed; but if you will look deeper you will find that British insularity and race-pride are here unchanged in essence though in Indian garb. But the virtues of the two peoples are complementary, and hence the practicability of bringing them together for a common world work. It is because of this work which India is yet to do for humanity that she has lived through the ages, retaining her cultural integrity, waiting her Day.

Ceylon

Let me illustrate by another instance the hidden drama of nations. Six centuries before Christ, a turbulent Indian princeling of Central Bengal was exiled by his parents and sent out of India with his disreputable companions to make his fortune. From Broach in Western India they sailed down the coast, and finally landed in Ceylon on the day the Lord Buddha passed away in North India. A mere coincidence, says the modern historian; yet the Sinhalese historians of Ceylon for centuries have considered it no coincidence at all but somehow a part of a plan for the welfare of the world. What could this plan have been? To discover that, see what has

happened to Buddhism; it passed practically away from India, first to the south to Ceylon, when in the third century B.C. Asoka sent his son and daughter as missionaries to the descendants of this Prince Wijeyo who landed in the island the day the Buddha passed away; and secondly to Tibet, China and Japan by way of Nepal. Now it is from Ceylon we get the Buddhist scriptures in their old original Pāli tongue; it disappeared elsewhere in India. In spite of revolutions and invasions the people of the little island never forgot the custody of the treasure sent to them. Ages pass and the Portuguese possess the island, and then the Dutch, and finally the English. With the coming of the English the Buddhist scriptures are taken to the West, transliterated, published, and translated year by year. The little nation has lost its national existence, but it has retained the gift sent to it, the wisdom of the Buddha, which now is the whole world's possession. All this I say was planned long ago, that an Indian adventurer should found a little nation in order that twenty-five centuries later his descendants might hand over to a conqueror from the West the Law of Righteousness that was sent for its help and for the welfare of the world.

Greece

Consider next the position of Greece. The Greeks were a mere handful of people, and they flourished only

a few centuries, but they left behind them an imperishable tradition. Within a century and a half, practically with nothing before them, they created models in poetry, drama, rhetoric, politics, sculpture, architecture and painting. Even in philosophy they are original and owe nothing to India or Egypt. Why did Greece appear as an exquisite flower in a brief spring? Why have not other nations flowered with like beauty?

Greece was made to be what it was by bringing out of many nations such souls as were ready to usher in the age of Art. A new message was to be given to humanity of the synthetic power of the intuition; the subtle influences of sea and land and sun were utilised to develop the Celtic temperament of the Greeks to a high pitch of sensitiveness to thought and emotion. The unseen Guides, the patron "Gods" of many a Greek town and temple, working under the Supreme Teacher, cultivated their charges, till the Periclean age was about to dawn. Then we have the miracle, the sudden efflorescence of Art. But this was only possible because of the unseen work of One who brought down from the Divine Mind the archetypes of forms, and inspired the human creators to fashion those works of art that are our models to-day.

When that work was done—it took barely a hundred and fifty years—the "glory that was Greece" was over, and she ceased to be a creator and merely

lived on a tradition, till she passed away. But she left behind her the message of the Beautiful.

The souls that united in a common work in Greece scattered and have since gone forth into many nations. The sculptors and painters reincarnated in the middle ages in Italy as the great masters of painting; the architects appeared as the great cathedral builders of France, Germany and Italy. A few of her dramatists were the Elizabethan dramatists of England; and in many countries of Europe the souls that co-operated in the Renaissance were mainly egos from Greece. Every so often individual Greeks still appear in the nations, and their temperament is unmistakable. Goethe, Schiller and Lessing in Germany, and Byron, Keats, and Shelley in England, are typical of these returned Greeks. But there is no reincarnation of the Periclean Greeks as a body, making a separate nation; Greece was as a forcing house, and her brilliant egos were selected out of all nations, and were returned to their normal homes to carry back with them the leaven that Greece gave.

Rome

When we come to Rome, once again we can see the hidden meaning in the drama of nations. Except in law, she contributed little to the intellectual advancement of the world; but she served the great world purpose in another way, by being the mistress of nations. It was the temperament of Rome, with

her zeal for law and order and her disinclination to proselytize in religion, that made it possible to use her as an empire builder. One by one the peoples of Europe and Asia Minor were brought into her empire. She opened roads and made travel safe, and "I am a Roman Citizen" was a guarantee of her power to protect against oppression. But she was guided thereto not merely to feel the lust of rule, but because a World Religion was being born in Palestine which could only spread under the ægis of Rome. The great days of Rome were over when Christianity came to the fore; the new religion was not for her, but for the peoples who came in her place. But the religion could not have spread unless Rome had imposed her rule in Europe and Asia and guaranteed safety in travel, and so made Rome and Alexandria a clearing house for the world's thought; nor would Christianity have done her great work so well unless men had been taught for centuries to look to Rome as the fount of prosperity and power.

We shall see later, when we come to speak of England, how the Roman people are reincarnated in the English of to-day; it will be interesting to see also that the purpose for which Rome was made an empire is the same that has made England an empire to-day.

Mediæval Europe

When the Roman Empire ended new nations sprang up, Gauls, Teutons, Saxons, Italians, and others. It

was to these peoples that Christianity was sent from the East, for it was in the great plan that they should slowly usher in western civilisation as we have it to-day. Each nation during its growth has had its vicissitudes, but every leader in each has been used to his utmost capacity by the unseen Guides. So we see King Arthur used to establish chivalry, and St. Francis of Assisi to restore to Christianity something of its original life. One of these many leaders among the peoples who is most noteworthy is Hunyadi, "the White Knight of Wallachia."

In the 14th century, Mohammedanism under the Turks was sweeping westwards, and the Turks were at the gates of Vienna. But the West was not the field for Mohammedanism; its destiny lay in Persia, Turkey, Africa and India. Had the Turks in the 14th century won Europe, the mission of Europe would have become impossible. Then it was that the unseen Guides sent their messenger to uphold the cause of right, and Hunyadi organised the resistance that finally hurled back the oncoming tide. As sweet St. Francis with his tenderness upheld civilisation, so too did Hunyadi Janos as he dealt death and destruction. For to the unseen Guides evil is what hinders the welfare of men and good what fosters their growth; and the great men everywhere are those that are the tools of these Guides who rule with power and pity.

The Dark Ages

The contrast between the ordinary and the occult survey of history could not be better illustrated than by considering the dark ages of Europe that lasted a thousand years. To the ordinary historian they came because the Roman Empire went to pieces, and the anti-cultural bias primitive Christianity took deprecated the learning that Greece and Rome had gathered. To the Occultist these are only superficial reasons; the real reason is the type of souls that came into incarnation at this time. It is to the low average of development of those souls that we owe the dark ages. They tolerated darkness because they had not known the light. But the unseen Guides foresaw too the ending of that age, and had ready to appear on the scene the more cultured egos when their time came.

The Renaissance

Look with me and see how the unseen Guides arranged the work of their charges. First, at the faint dawn of the new age, they sent a herald of the future in Roger Bacon, but he could do practically nothing to usher in the scientific spirit, so strong still was the power of the Church. He succeeded only in a later incarnation as Francis Bacon, whom we rightly hail as the Father of Modern Science. After Roger Bacon, they sent multitudes of egos out of the past who loved knowledge, to help in the Rebirth of

Learning, and so came Petrarch and the Humanists. The fall of Constantinople to the Turks in 1453 scattered over Europe the city's Greek scholars and its manuscripts, and gave full impetus to the Renaissance.

Then the Guides sent Copernicus, Kepler and Galileo to investigate the movements of planets and stars, and to lead men into new fields away from the intellectual narrowness of the churchmen; and Bruno they sent to work on men's imaginations with his enthusiasm and to light a fire in Europe that should blaze for all time.

Then the power of the Papacy had to be curbed, for ecclesiasticism had had its day in the inner and outer lives of men; Erasmus and Luther, Calvin and Knox, and many another reformer who had been ear-marked for that purpose in past incarnations, came and worked and started the Reformation. And Francis Bacon returned to finish his work begun as Roger and to put all scientific thought and work on the lines in which they should go. A fourth group of egos the unseen Guides sent, and these were the explorers, Columbus, Cabot, De Gama, and Drake, and many another adventurer, to make the world geographically one.

So the modern world began, with the Humanists, the Scientists, the Adventurers and the Reformers; and steadily their work has gone on from century to century till civilisation is what it is to-day. But not

yet do we see the true fruition of their work; that can never be this Armageddon where all civilisation's resources are combined to wreck civilisation. We must look further into the future to see what was unconsciously aimed at by these pioneers of the modern age; and that we shall do a little later on in the lecture.

England

Let us now look at the modern world, and as representatives of it let us consider the English, the French, and the German peoples. Of the peoples of India I have already spoken, and we shall consider America later on. The English to-day are in the main reincarnations of the ancient Romans. I do not mention this merely as a point of psychological interest, but in order that you may look deeper into the events of the present and of the future. Note first how their temperaments are the same. What is more characteristic of an Englishman than his sense of law and order, largely bound up with what he considers "the sacred rights of property"? No reform to him is decent if it interferes with the rights of property. It was the same in ancient Rome. In England the constitution of the State and the religion of the people are inextricably woven; the King is the head of the Church, and Parliament must pass a law if the ritual of worship is to be changed. In Rome each paterfamilias was its priest too; and when Julius Cæsar

as Imperator changed the Republic into an Empire, he was at the same time Pontifex Maximus, the head of the Roman religion. As the Roman of old, so too the modern Englishman does not care for too much religion; religion has its own compartment in life, but to let it encroach on other compartments is to him to be morbid. It is the characteristic of the average Englishman, should he be interested in art or philosophy at all, to come to both from the standpoint of practical morality and not from that of abstract considerations; this was the same with the ancient Romans. England does not welcome ideas as ideas; she considers them "practical" only after they have been ignored and starved and persecuted and yet survive; this was the "practical" attitude of the Roman too. No Roman cared to start out on a line of conduct from a principle; he was led more by instincts for righteousness and justice than by clear thought of what they were. These surely are the characteristics of the English to-day. They loved of old in Rome *panem et circenses*—bread and circuses; the "circuses" are the race-courses and the football and cricket fields, where the Englishman cheers as did the Roman in the Colisseum in Rome. No nation is greater than the English in the stateliness of its pageants; these were rehearsed in Rome in many a "triumph" of the Roman generals.

When we look at the development of Rome into an empire, it is striking what resemblances there are to

the growth of the British Empire. Rome planted "colonies" of her soldiers in foreign lands, and these became the nuclei of the cities of her empire; the English colonists made settlements east and west and so made "little Britains" everywhere. Strange too that it was the enclosure by the nobles of the public land and the making of large estates, that drove the small Roman tenant farmer from his farm, and made him a soldier and as a veteran the colonist; for in England it was just these conditions that largely drove the English to colonise. The "Agrarian question" was a pressing question before Roman statesmen for many a generation; it is well known in England, and has come to the fore once again, and Mr. Lloyd George in his land reforms is only carrying out the old policies of a Tribune of the Plebs in Rome. Most of the Romans were blind to the possibilities of Imperialism until Julius Cæsar forced them upon that road; not fifty years have lapsed since English statesmen gravely doubted whether self-governing colonies were not incumbrances after all; and when Queen Victoria was proclaimed Empress of India it was certainly not with the hearty approval of all her subjects in England.

There is also a striking comparison between the Romans and the English in the jealousy with which they view the electoral power. So jealous were the Romans of the right to citizenship, that the Italian Provinces had to revolt, and it was only after the

Social War of 89 B. C. that they gained the franchise, a little at a time; Cæsar granted a little more, but it was only in A.D. 212 that all who were born within the Roman Empire were given the full rights of the Roman citizen. Compare this with the history of the franchise in England, how it was doled out bit by bit, first on a narrow qualification and then on a wider. The women of England are still waiting, and we too here in India, for the true rights of a British citizen; if England is leisurely, it is not so very surprising when we know what the English were as Romans. As of old, so still, they do not see that any principle is involved, with the women of England, or with us in India; they see only difficulties of detail. So long as Rome preserved the outer form of a Republic, with a senate and comitia and all the old institutions, she did not mind that the real power lay in one man, the emperor; in England to-day so long as the ancient forms are kept up in their constitutional stateliness, a radical reform can be brought about under cover of the old forms.

There is one more character between the two peoples that I shall dwell upon; it is their love of good roads. The roads Cæsar built in England are good to-day; it is an instinct with the English to build good roads wherever they go.

All that is most striking in the English nation was the same in the Romans with hardly any difference. Kipling is only a Roman when he proclaims,

Keep ye the Law; be swift in all obedience,
Clear the land of evil, drive the road, and bridge [the ford;
Make ye sure to each his own,
That he reap where he hath sown,
By the peace among our peoples, let men know we serve the Lord!

This was the ideal of Rome also, and it is loved by England with devotion to-day because she learned to love it in Rome long ago. England is only Rome reincarnated with her strength and with her weakness. What changes are inevitable we shall see later on.

France

In sharp contrast to the English consider the French nation. You will find in them many of the characteristics of the Greek peoples. As I mentioned, the band of Periclean Greeks was an exception to races incarnating in a mass, and they have scattered in small groups into many lands and at different periods; but the later Greeks of the islands and Magna Græcia and Alexandria have been, I think, the typical French men and women for several generations. Unlike the English, the French respond to ideas as ideas, without first considering whether they are "practical;" like the Greeks of old they have an intellectual inquisitiveness, and an instinctive respect for ideas. They aim at principles in their individual and national lives; they start with great proclamations of abstract ideas—Liberty, Equality, Fraternity, Glory, and so on—and though the principles are denied a

thousand times in practice, they are never thought of as being useless or unpractical.

Note too the emphasis laid on clearness of thought; "if it is not clear, it is not French," is the modern version of the instinctive Greek attitude to thought; the thought and its expression of many an English or German writer is as a thick wood compared to the orderly park which is the thought of a typical French writer. Very Greek also is the French devotion to "form," that indescribable union of thought and expression which is a marked characteristic of Greek writers. Not less noteworthy is the instinct of the French in matters of taste; as in Greece, so in France, men seek a balance between thought and emotion, and are not satisfied merely to be pleased; they desire to be intellectually clear that they were right to be so pleased.

On the other hand, as with the Greeks, the over-emphasis on form and taste has brought about a lack of that virility which was typical of the Roman and is typical of the English to-day; often in France and among other Latin countries audiences are carried away by beautiful but empty phrases where they would not be affected at all by phrases full of truth but lacking in brilliance; rhetoric masquerades as true thought and feeling. Similarly too this sensitiveness to ideas, without however a calm discrimination, produces a waywardness and scepticism in the character that was not absent from the later Greeks.

As Greece by her gift of beauty has become the home of art, so France by her gift of precision and grace has become the second Fatherland of every lover of literature. France has earned her position because of the predominance in her race of men and women who in earlier lives were Greek peoples.

Let me mention in passing that what I have said of the French as reincarnated Greeks is partly true of the typical Italians and other Latin races; but it is France specially that shows unmistakable signs of later Greece.

Germany

But what of Germany, whence out of the past does she come? I think many Germans show the characteristics of the Phœnicians. Germany, as other lands, has had a sprinkling of Greeks in Goethe and Schiller, Lessing and Heine and other non-Teutonic temperaments; she has had too a few Indian philosophers in Hegel and Fichte and Schopenhauer and others; but on the whole her national temperament may be said to be more Phœnician than anything else. The Phœnicians were the great traders of the ancient world; they were renowned specially for their industrial initiative and organisation. These are found more in Germany than in any other commercial nation. Phœnician vessels sailed all the seas, and Phœnician caravans went far and wide into all the nations of the

old world; there is much in common in methods of commerce between the Phœnicians of old and the Germans to-day. The old world was dependent on the Phœnicians as we were on the Germans till the other day; we may be sure that "made by the Phœnicians" was as well known a trade-mark then as is "made in Germany" now. The Phœnicians were famous specially for glass and for dyes; it must be the ancient capacity for excellence in these things that enables the Germans to produce the best lenses and the cheapest dyes among all their competitors.

In one other way also the old story is being repeated. One branch of the Phœnicians, the Carthaginians, bid for supremacy in the Mediterranean, and found its opponents in the Greek cities and in the Roman people; see what is happening in Europe now, for the old struggle is resumed in new bodies. "Punic faith" was during the old struggle a byword of scorn as "German culture" is in the one now; perhaps it is the unexhausted Karma of the Phœnicians that is transforming the ancient *Carthago est delenda*, "Carthago must be razed," of one people, the Romans, into "Prussia must go" of all the civilised peoples of the world to-day.

The Crucible of the Present

The present then is a reincarnation of the past; out of India, Greece, Rome, Carthage and elsewhere the souls of the present peoples have been drawn. But

what is the significance of such a meeting of the threads in the loom of time? It cannot be merely to bring about such conditions as actually exist just now; past nations were far happier without the achievements of our civilisation we boast of to-day.

In reality the civilisation we are proud of is still in its rudimentary stage; there is indeed yet to come that true civilisation for the making of which souls have been so lavishly drawn out of extinct civilisations. Ours is at a transition stage; if we note the signs of the transition we can foresee what the future will be.

First we are at a transition in our conceptions of national and international growth. The present nations have been made by the uniting power of the ideal of patriotism; but that patriotism has not been unmixed with a scorn of other nations; each nation has felt itself to be the chosen of God, and that its modes and manners and customs were not only superior to those of other nations, but should be so acknowledged by them. Hence the interminable wars that history chronicles, so that one nation's supremacy might be acknowledged by another. Now since the power of a nation has been measured by its power of armed resistance to invasion, many a little nation has been blotted out of the map of the world, because it could not be victorious on the battle-field. The extinction of Poland is the best example of this militant patriotism of strong nations. But the dominance by a materially strong people

over a weak one has not meant that the weak has disappeared; the abolition of boundaries does not abolish a nation. A nation is a spiritual entity that cannot be annihilated merely by physical means; it survives, a soul without a body, till it makes a body again. This is in general outline the history of Europe for several centuries.

Furthermore new peoples are being born, Italy in 1870, and since then the Slav peoples of the Balkans. But the old international diplomacy, following its idea of the balance of power among the strongest nations, has found the new nations troublesome; they have not been given absolute freedom lest they upset the balance of power; diplomacy therefore parcelled them out as wards to the great Powers. The fatal result of this old policy we see in the great war to-day.

One inevitable result of the war all foresee already; the old conception of international relations must go, and the life of the world must now be a federation of all nations, the weakest and the youngest included. It is clearly recognised that in the policy of the future each national group must be given the right to develop its ideals of nationalism; all must be recognised as the necessary units of a true international world. The civilisation of the future will be based upon a clear recognition of nationalism, and international relations will not mean a balance of power among a few strong nations, but a sharing by all of the responsibilities of a common world-power.

We are at a transition stage in our conception of political sovereignty within a nation. We have passed from absolute monarchies and oligarchies to Democracy, whether Democracy has a hereditary ruler at its head as in England or elects a President as in republican countries. But since Democracy began, every one has tacitly taken for granted that political sovereignty could reside only in the males of a nation. We have the next great step forward in our political evolution in the demand of the women to share in the responsibilities and privileges of sovereignty. They have gained the vote in Australia, New Zealand, Finland, Norway and Denmark, and in half the States of the United States, but not yet in England. The demand for it has hardly begun in other nations; but all can see that with the spread of education, and with increased economic pressure driving educated women to support themselves by labour, the vote must be given to all women sooner or later. What profound modifications will then be inevitable in our public and private life, only a few as yet can clearly surmise.

We are at a crucial point in the world's history in industrialism also. With the spread of machinery there has been a redistribution of wealth, and on the whole nations are richer; yet we have the poor with us, and for more and more of them the pressure of life becomes heavier each day. But no relief can come unless the whole conception of

property changes. A few brilliant brains can now use a nation's resources for their own ends; they work within their rights as citizens and do no political wrong. Yet it is being more and more recognised that individuals cannot have absolute right to exploit a nation's resources (or the world's) in men and material simply because they have the genius to do it. Step by step we are moving forward to the idea that a nation must not only protect one citizen against criminal injury by another, but against economic and social injury too. Municipalisation is already accomplished in many places, and nationalisation here and there; in America they not only talk of Eugenics but also enact laws for it. However far yet the day of realisation, most of us now admit that a nation is the owner of its wealth, and that those who use her resources must be responsible for her; and that since a nation is the guardian of her health and well-being, those that devitalise her must do so only with her consent.

A fourth element of change is in matters of religion. We can never more have wars of religion; civilisation has passed beyond that. Yet we have open or secret rivalries that bring in their train complications into our social life. In the old days, when a man knew only his own religion, he could well think that his particular creed was the only one possible and those of others superstitions. But men travel now and read, and no intelligent man can any

longer hold the idea of one sole revelation for the whole world. Also in science, the pendulum has swung from a materialistic science to one distinctly the reverse, and science is seeking to find herself anew; what we Theosophists have done for the last forty years to usher in the more spiritual thoughts about religion and science you well know. Religion too, East and West, is in a transition stage; men seek new aspects of reality to suit the new needs of the present day, for they are not found in existing religions.

A fifth crisis is beginning to loom large, and that is the problem of colour. So far-reaching is this problem in its consequences on the social and economic life of peoples, that not the wisest statesman knows where lies the solution. Who has the wisdom to solve it so that justice shall be done to the brown and yellow and black peoples, each according to his worth for the world, and yet so that at the same time justice shall be done also to the young white nations that are building up nascent civilisations? What shall be the principle of readjustment, for readjustment there must be? The millions of India demand it, and the future of the British Empire depends on how that demand is satisfied; Japan demands it and is ready to back up her demand with physical force; China will demand it too, and not less forcibly as she grows stronger. Civilisation is ceasing to be specifically of the West or of the East; it is becoming

international, and the strength of the world lies in internationalism. They talk of a possible federation of the world, but how can that come unless this problem of colour is solved ?

So, everywhere, in the social, religious, industrial and political life of nations we are at a transition stage; it is as if the world were in the throes of a birth agony. This great war will end, and it will leave us a new era, so far as nationalism is concerned, for all peoples; but when that war of guns is over, there will be another not less ghastly, the war of the workers. The war of the women has already begun, won in this land, and lost in another; it is bound to spread over the whole world. How shall all these problems be settled, so that civilisation shall pass over into the new age for which all the nations have been preparing for centuries ?

Personality in History

How but in the one way history shows that crises have ever been resolved ? Each national crisis has always been resolved by a personality, and a new age has only come in after its herald. It is a personality that ends a transition; he gathers its many forces, and by the mysterious power of his personality welds them into one stream. Dreams become achievements because he is the crystallising nucleus for the energies evolved from dreams. This fact is proved again and again in the history of the world.

Look at the making of nations. Italy is now one of the great Powers of Europe, but before 1870 she was a people and not a nation. Italy was split up into several small States and there was no real national life. But for a century and more Italians dreamed of Italy as a nation; poets sang songs, and patriots delivered orations and made revolutions and suffered and died; but the whole national movement crystallised when Garibaldi appeared, and it was his personality that made the Italian nation possible.

Go further back to the making of America. After the English settlers formed colonies in America, the national idea was born, and grew in power. Men and women dreamed of the American nation and pamphleteered and plotted, but it was the personality of George Washington that made the dreams into the reality of a sovereign nation. Go further back still to a world event, the transformation of the Roman Republic into the Roman Empire. Rome began to possess provinces and colonies, and her machinery of government as a republic failed to cope with the new situation; though all her statesmen sought for a remedy, none was found till Julius Cæsar came. It was his personality that ushered in an era of national life and administration that lasted for centuries.

You will find this same fact of a personality ushering in a new era proved true in the founding of religions. In Arabia, before Mohammed came, they looked for a leader of some kind to unify the warring

tribes and lead them from superstition to light; Mohammed came, and though at first only a few Arabs saw in him the Personality planned by destiny, slowly he grew in power and founded a great religion and opened a great epoch. In Palestine prophets and dreamers longed and looked for centuries for the Personality who was to lead the Jews from darkness to light, and Christ came. It little matters that they did not all acknowledge Him then; the world now knows that He ushered in a new era, not only for the Jews but also for the peoples of Europe of His day, and for those that came after the passing of Rome.

So too was it in India when the Lord Buddha came. When there is a crisis in the affairs of men, then appears the great Personality to bring peace and light and show the road into the new day. For,

> Never an age, when God has need of him,
> Shall want its man, predestined by that need,
> To pour his life in fiery word and deed—
> The strong Archangel of the Elohim!

The Coming Personality

This is the hidden meaning of all the events of the Present. Event follows event in swift succession; the war has come; industrial wars will come after. Day by day the world problem becomes acute, and though many discover palliatives for this and for that, there is no one who can say with authority: "This is the way." But as history has repeated herself again

and again, so it will be once more; the supreme Personality ready to resolve the world crisis will come when all is prepared. Who He is some of you well know.

What will He do? What but that which was prophesied of old, the establishment of the Kingdom of Righteousness? It is the fact of His future Work that explains the puzzle of the present. The world is in travail, but only because its Saviour is to be born.

England's Mission

I said at the beginning that Rome was made into an empire in order that she might establish the peace during which Christianity could spread. Rome reincarnated is England to-day, and what was well done of old gives her another privilege to-day. For a mightier empire is now hers than was ever possible for Rome; India is with her now and the young races of the English colonies. It is England's mission once again to establish a world peace during which the new Gospel of Life and Action that is to come can spread for the welfare of the world; all the nations will join in the common work of the Federation of the World, but without England as leader it cannot be, and without India by her side England cannot accomplish. It is for this that the Armada failed and even the winds fought on England's side; it is for this that India has become a conquered people, and groaneth and travaileth to be a Nation to-day.

The Future Nations

Past the present, beyond too the immediate future, let us now glance hurriedly into the nations of the future. There they are in the making, in America, Canada, Australia and New Zealand, South Africa, and in the infant nations of South America. Already with the Americans and the Australians the national temperament is becoming clear; woman as the equal of man in all things, the right of a man to be judged by what he is and not by birth and wealth, a new faculty of knowing a summation of facts directly by intuitive processes and not by reasoning, the community more the unit of an individual's purpose and less the family, the readiness to treat children as brothers and equals and not as inferiors and dependents and the enthusiasm to make their lives spontaneous and free, an impatience of being shut within four walls while joy is possible in the open air and sunshine and lakes and woods—these characteristics show us the peoples of the future.

But these new nations are not happening to become because of the chance meeting of nature's forces. They are being fashioned purposely by the unseen Guides from behind; it is they that led the Pilgrim Fathers to Plymouth Rock, and sent some of the most virile and independent of England's blood to Australia; out of all the peoples of Europe they have drawn their stock, so much from this sub-race

and so much from that. As a chemist follows a formula for his experiment, as a Mendelian gathers his "factors," so the unseen Guides are building these young nations of the future; age after age they stand behind, the true Guardians of the people, till each race shows one by one those characteristics that are marked for it in the Divine Plan.

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The Pageant of Nations

This then is the message of History in the Light of Reincarnation—that all events pre-exist in a Divine Mind, and the world enacts a rôle, and history is but the pageant of nations that the Divine Dramatist has written, for His delight and for our growth. We are as puppets in the pageant now perhaps—mere automata having but little will of our own; but it is our privilege, as we understand, to be the marshals of the ceremonies. Nations come and nations pass away; but nations are reborn too. By what we do in them now to serve them we earn the right to be their inspirers and leaders in their future transformations. Time may pass us by, and we grow old and "die"; but that is only an illusion. We are immortal souls, and the world's history is only the alphabet of our speech, and we fashion the future as we will to fashion it.

So Time to us can be a pleasant thing, of light and not of shadows, of life and not of death, for as bread cast upon the waters we shall find after many

"days" our aspirations as faculties, our deeds as opportunities, and our dreams as fact. As here this morning, under this great banyan tree, sheltered by its spreading branches, with the sound of the sea in our ears, it is pleasant to survey the world's past, present and future, and learn of a Divine Wisdom, so will it be always for those who know. For there is another Banyan Tree, "that knows no morrow's dawn," beneath whose spreading branches we live from life to life; and though Time shall pass us by, his hand shall touch us only to keep us ever young. For this is the power the Divine Wisdom gives to all who love her—to greet life in all time not as the elders of the sunset but as the children of the dawn.

III

THE BASIS OF ART EXPRESSION

(*Tuesday, December 29th,* 1914)

THE BASIS OF ART EXPRESSION

When the cave-dweller in far-off times took a piece of bone and scratched on it with a flint the outline of a mammoth, then Art began. For his action then was essentially the action of the artist who tries to find permanence in impermanence. The cave-dweller had seen many a mammoth, with fear or fascination, or both ; but the sight of a mammoth left little behind in his mind. But there came a time when his mind took pleasure in contemplating not any particular mammoth before him but the picture or symbol carved by him of the mammoths he had seen. In his feeble and crude way he tried to grasp in life's flow something that he could retain with him; and taking this thing he stamped it with his individuality and gave it some kind of permanence as he scratched an outline on the bone.

This action of the cave-dweller is what we are all engaged in, consciously or unconsciously. As experiences come crowding in day after day, we attempt to select from them two elements ; first, something that is permanent and not transitory.

It may have only a relative permanence, lasting a few hours, or a few minutes; it may be something which we have seen or heard which we retain in consciousness till we tell of it to another; then we retain it because while doing so our mental life is made more vivid; or it may be some emotion which we felt once, but on which we dwell again and again, because life is more fascinating as we carry with us from year to year something permanent which the emotion gave. Secondly, we try to separate what is essential in experience from what is non-essential. Our minds are a sieve, and each according to his temperament retains some experiences and discards others. What we select makes life more comprehensible to us, and therefore more serviceable; our whole life is an attempt to grasp what is essential for the purposes of our growth and happiness.

Generalisation

Now you all know what our normal mental life is. When our senses tell us of a world without, ideas arise; the first stage is when we merely note an idea, but make no attempt to find its relation to other ideas. Later comes the stage when we analyse ideas, and note in what way one idea differs from another or is like it. Later still comes the stage of synthesis, when groups of ideas are formed according to such characteristics as we find will bind them together. Lastly comes the stage of generalisation, when

individual ideas are seen as only particular examples of a great general idea—a principle or a law. These stages in our mental life are inevitable, since life presses us on from one to the next; and life becomes fuller as we go from stage to stage. When finally we come to a generalisation, a great deal of mental energy is saved, as you will see as we continue our thought.

See how this process of generalisation helps us in the understanding of men. Suppose you are an advanced ego, who thinks of men less as particular instances of humanity than as examples of types. You meet a man, and with the experiences behind you of men of his type, you say from one or two little things you note about him, "This man belongs to the practical type." The moment you have so linked him to his type, you know a great deal about him without his telling you of himself—that his virtues are that he is loyal, firm, conscientious, and dependable, and that his vices are lack of imagination, obstinacy, and so on. Of another man you will say, "He is a mystic"; then you know that he will have a certain emotionalism and sensitiveness, but also that he will not be precise, and will be full of moods, now enthusiastic now depressed. A third you will place in the artistic category, and then you know that while he is intuitive he will likely be unbalanced and fickle too. A fourth man may belong to the philosophic type, and then you have a clue to his temperament in the virtues of

dispassion and serenity and in the vices of pride and lack of sympathy. When you have thus generalised into types from the men you have known, you construct something of the past and future of any individual of the type before you.

This same possibility of going backwards and forwards into conduct becomes ours when once we generalise into such conceptions as Purity, Steadfastness, Temperance, Mercy, Cruelty, and other abstractions. At first on generalisation we may only dimly understand an abstraction in its true significance; more experiences may be necessary before we realise its full power. But even to see one in outline means a powerful element in life; we are thereby more understanding of ourselves and of others.

Generalisation becomes characteristic of civilisation as it progresses. Each civilisation has some form of culture in stories of the past deeds of its heroes, in its poetry, and in its traditions of how this or that should be done. Now as a nation advances, its culture develops a tendency to generalise; instead of only the mere stories of its past heroes, a definite historical science also appears, and an attempt is made to understand its history in generalisations, such as the struggle of party ambitions, the clash of its national ideals with those of another nation, the influence of economic changes, and so on. Not only are there the old poems, the nation also develops a literary criticism that weighs them by particular standards. Instead

of empirical methods in using nature's forces, a definite science arises of natural law. Life is divided into such departments as religion, science, literature, art, politics, and others.

Results of Generalisation

Now from generalisation two very important things arise; first you understand better because of it. There is a deeper insight gained into an individual or a situation because there is in the mind the idea of a type or a law. Many a hidden element is clear to you that is not clear to one who has not your generalisation. Secondly, the present reveals something of the future. With a man, you can forecast how he will act; with a situation, how it will develop. If I understand why water boils at 212 degrees Fahrenheit at sea-level, then, should I be on the top of a mountain, where the water will boil at less, I not only understand why it does so but also know what means to adopt to make it boil at the normal temperature. But I do not need to go to the top of the mountain to test my knowledge by personal experience; I can anticipate it because I have in mind a generalisation.

So then it is clear that generalisation, however laborious it is to achieve, once achieved saves a great deal both of thinking and feeling; we set free all those energies of ours which otherwise would be dissipated in grappling with individnal experiences. Each experience has as it were a "key signature"

marked on it, and we know at once where it is to go and what is its value for our growth.

Now generalisation is a slow process; it takes lives and lives of experience; we know that the difference between the developed ego and the undeveloped is principally a matter of the number of lives they have had on earth. The former is capable of thinking in types, because he has had adequate experiences as material for his generalisations; the latter is not capable because of the lack of the necessary experiences. With each generalisation an individual outstrips his fellow who has not generalised. He is more capable in life because he uses the power of what *is*, while the other is still searching for it. It is this element of power that distinguishes the evolved ego from the one who is backward. Why should a generalisation give a man power?

The One Thinker

Because when we think in generalisations, we do not think alone, but a Greater than we thinks with us. There is but one Thinker, God Himself, and our mentalities are as segments in His circle of thought. It is our destiny to think with Him, and we come to this stage by stage. The power of His thought flows through ours, and something of His omnipotence shines through us, as we think in generalisations.

Now the supreme value of Art is that it enables us to think with this Mighty Thinker. But His

mode of thinking is not like ours; ours is but the tiny segment in His infinite circle of thought. We make our segment larger when we superadd to our thought the element that art gives.

Artistic Thought

I want to show you if possible this process whereby we transform mere thought into artistic thought; it is the essence of art expression. Let us take first a branch of art that is fairly easy to understand, and there note the characteristics of art. Take Poetry; to some it is all enchantment; but to others it seems so superfluous, because it seems such an inverted way of saying what to their minds could be more directly said. Now a poetical statement bears the stamp of the poet; a scientific statement must be impersonal, if it is to be science; but the poet is intensely personal, and his art expression is a part of him. Let me illustrate this; there is the natural phenomenon of spring, when after the long winter's blight flowers appear; and in England, with spring, hawthorn and wild rose blossom, and the fields and hedges are gay with flowers. But in May summer has not fully set in; wind storms arise and the air gets cold and after the foretaste of summer the change is depressing. See how all this is described by Shakespeare in a few words: "Rough winds do shake the darling buds of May." In his poetical phrase it is all there—the delight in

the many hues after the monotonous green of winter, the ease and joy of thought and feeling and, interwoven between, the transitoriness of exultation. Shakespeare alone could have described it in that way; all his past self is mirrored in what he says. But more; see how he has generalised from a natural phenomenon into what happens in the moral realm; there are for him other "darling buds of May" than the eye sees, and the Nature of meadow and field, hedge and stream is only a mirror of the Nature of men's hearts and minds, and hopes and griefs. Futhermore Shakespeare has generalised not for himself alone but also for those that come after him; that is the power of his art, and he has at-oned us with him when we see the darling buds of May and the rough winds that do shake them.

So too is it with another poet, perhaps the greatest, Dante. Take these words: "I have seen all the winter through, the thorn show itself naked and forbidding; and lo, thereafter bear a rose upon its summit." You must know the Italian words to realise the vigour and sweetness of Dante's art, and it is only when you know his life you understand that only he could have said it in that particular way. But see also how he has generalised; after a long winter of barrenness there comes the flower, which cannot appear but for the slow unseen growth of those days when there was only "the thorn, naked and forbidding." Life is that for most of us, with

naked and forbidding thorns when we ask for flowers; yet if we enter into Dante's thought we can gain comfort in the knowledge that during the period of barrenness the flowers of realisation are being fashioned one by one.

So it is with every true poet; he generalises life in all its phases. He does not only generalise from his own past experiences; in a mysterious way he also anticipates experiences, and generalises from them too. Equally wonderful is the manner he at-ones others with his personality and, through it, with his art.

There are then these characteristics in true poetry —generalisation, anticipation, and at-one-ment. But they are found in all branches of art, and it is their presence alone that makes art.

Time and Space in Art

You will find that all branches of art fall into two groups, as they deal either with the time relation or the space relation. On the side of time there are drama, poetry, and music; on the side of space we have painting, sculpture and architecture. Each branch in one group has its balancing counterpart in the other; drama depicting events in time has its counterpart in painting that depicts events in space; the significant description of sculpture as "dumb poetry" shows us the link between the two; the relation between music and architecture is almost as of

substance and shadow, so similar are they in their essentials of structure.

All these forms of art create; they fashion life into a mould which did not exist before; the material they work upon may be wood or marble, stone or bronze, silver or gold or precious stones; or it may be the invisible material of our loves and hates, joys and griefs. Each form created is artistic if it enables the beholder to look through it into a larger realm. Generalisation, anticipation, and at-one-ment are all there present; and in addition you will find a new indescribable quality, that the form—poem or play, statue or painting, architecture or music—reflects a greater Form, so that the art object is but a mirror for a Thing infinitely greater than itself.

Literature

Consider now the departments of art and how in them all this is portrayed. Take first Literature. Our minds and emotions are worked upon by great literature; but what makes it great? It is not the thought alone; it is because the thought veils an intuition. When a sentence has a rhythm and a musical quality and is the perfect embodiment of the thought, then you have an art form. That thought is a generalisation which you can critically examine with your mind; but it has also what you cannot analyse with the mind, a tenderness and a universality that baffles criticism. Come to the thought

years afterwards, when more experiences of life have been yours, and you will find new meanings in it; for whatever has art in it is infinitely developable. The artistic thought has a universality, for it applies not to one phase of life but to all.

Drama

In the drama we have all the high elements of art. The great dramas are generalisations; they do not depict the actions of mere individuals but of individuals who are representatives of types. The great dramas of Aeschylus, Sophocles and Euripides are still full of beauty and illumination, because the men and women in them are not Greeks but human beings of all nations and of all times. Sakuntalā moves men's hearts in the West as in the East, and now as of old. All Shakespeare's great characters are still with us; translate his plays into any language, and though as poems they lose much, the characters in them lose nothing at all. By studying each character—rather, by understanding each with our intuitions—we know the psychology of hundreds of souls of that type. If we but understand Macbeth or Othello with our intuitions, then all men of that type are understood by us; we know their past actions, and we can anticipate what they will think and do, and so help them and ourselves.

The great function of the drama is perhaps best seen in the Greek dramas or in Wagner's *Niebelungen*

Ring. They move us profoundly, but our emotions are purified thereby; and mysteriously, with the purification there come both a detachment and a sympathy. We can watch the characters with keen observation and analysis, as though we were their critics and judges; yet at the same time we have an understanding of them that comes because somehow for the moment we are the characters ourselves. When a great drama is performed, as it should be performed, whether it be a tragedy or a comedy, it has a spiritual side; not only are we wiser or purer or happier, we have also learnt much of dispassion and sympathy. Through the types in the great dramas we look into the archetypes of thoughts and emotions, and of souls themselves.

The greatness of the drama of the future is perhaps best evidenced in the four plays of the *Ring of the Niebelung* and in *Parsifal* of Richard Wagner. To the epic and dramatic grandeur of Greece, Wagner has added the power of music; with the art of his "leitmotifs" he has given the future dramatist not one stage but three—that which we see with our eyes, a second of what the characters think and feel but do not say or show, and yet a third of the working out of the forces of Karma which the characters generate but of whose workings they are themselves unaware. I know of no dramas like these of Wagner's that are more typical of the inmost power of the message the drama can give; it is as if we watched

life, freed from "the world as will," and saw it "as idea"; it is as if we lived on many planes at once and saw simultaneously the movement of Life in them all. As in the "Stanzas of Dzyan" of *The Secret Doctrine*, so in the *Ring*, we see vast elemental forces at work, building and unbuilding, the types of thought, emotion, and action; as in *Light on the Path*, so in *Parsifal*, we see the struggle of the soul to the Light and his triumphant attainment.

Poetry

Poetry has many typical forms, the oldest the ballad, followed by the epic. To Greece we owe the lyric, the ode, the chorus; to Italy the sonnet, and to France many minor forms. In the ballad the moving power comes from a typical situation; the incidents and the emotions are all generalisations of their kind; they represent with artistic terseness and brevity what happens to many diffusely and over a large space of time. If you take the great epics—the *Iliad* or the *Mahābhārata* or the *Volsung Saga*—you will find that the living characters in them are embodiments of types; each epic hero is like the essence of men of his type; both his virtues and his vices seem to have a largeness about them. Yet we shall not find on analysis that there is any exaggeration; it is due to the art of the poet who instinctively senses his hero not as an individual but as a type, and shows his creature as a window into a larger world.

If we understand the poet's intuition, then we shall realise that his characters are with us still; and we are able to forecast what men of the type will think and feel because we have in our minds their pattern. If you are yourself of that type, then the poet reveals to you both your greatness and your littleness, not only of your past and present, but also of your future. If you are not of the type, then this much at least the poet does for you; you can make your own the summation of the experiences of his characters; you can suffer vicariously, and vicariously you can be purified and made wise.

In lyric poetry we have a narrower field of action, but what is lost in breadth is gained in intensity. In a true lyric we have typical emotions; whether it is *O Waly, waly, up the bank,* or Moore's *Oft in the stilly night,* for sadness, or Burns's *O my Luve's like a red, red rose,* or Thackeray's *Although I enter not,* for tenderness and adoration, we have stated to our consciousness not a mere personal emotion of the poet, but one that mirrors similar emotions of thousands. It is this that makes art, with its generalisation and at-one-ment; these make the artistic basis of the lyric, though naturally the form is beautified by the addition of rhythm and rhyme and melody. Yet a true lyric loses nothing of its artistic quality if these additions are removed, as so often is the case in a translation; here is a Japanese poem in three lines:

Three years thought of her,
Five years sought for her;
Only for one night held her in my arms.

Is not the poem a true lyric, though it is so bald in translation?

The art form you will again see in the sonnet, perhaps the most difficult art form there is in poetry. The sonnet is as the peak of a mountain range of thought and feeling; it is the imperishable symbol of the essence of a perfect mood. A true sonnet cannot be constructed; it must be born in a moment, as Minerva is born from the head of Jupiter. In the great sonnet, the intuition in it—for it is that, and not mere thought or mere emotion—is not the poet's alone but of all men in that mood, and of all time; its form cannot be separated from its life, the content from its embodiment; it has the highest quality of art in that it is not so much a thing fashioned by man's art as a self-existing intuition that descends to dwell in a form created by the artist's imagination. True poetry is both Liberation and Achievement; and in poetic moods, all—each in his degree, the great poet with his masterpiece, and the would-be poet with his first attempt—sense something of the future, that future where, as joyous free-willing souls, each soul's intuition is a poem and each action of his the theme of an epic.

For pure poetic quality there is no poet to equal Dante of Italy; his thoughts as he writes his

Divine Comedy are as prisms for Divine Intuitions; the seeming chance observation about men's thoughts and feelings, or about the play of nature's forces, are like diamonds that flash now this colour and now that; each generalisation from one phase of life generalises in turn all the other phases. There is in him a melody and a rhythm, a sweetness and a vigour that is unequalled by any other poet. His poem is all intuition, and he is a perfect poet because he has found for each poetic intuition that perfect form that awaited it since the beginning of time.

Painting

Let us examine painting now, and briefly consider the art elements in portraiture, historical painting, decoration, and landscape. In portrait painting, why is a portrait more alive than a photograph ever can be? The photograph in a way is more true to life; yet a photograph can never reveal to us so much of a man as a portrait can. That is because the artist's imagination sees the sitter before him as one of a type; the great portrait painter paints less the man as he is to his friends and acquaintances, and more the man as viewed by the standard of a divine model of a particular type of man. The artist sees that model, and his intuition guides him to paint such elements in the man as come nearest to it. A great portrait radiates intuition; there is no other way to describe its effect on the observer; it is a

window into a world not of human events but of a divine order. Reynolds, Gainsborough, Lawrence and other English masters of portraiture are great because they reveal to us types through individuals.

As in the drama there is a purification, so is there in painting too; to look at a great portrait that radiates intuition is to gain a glimpse of a world where time and space and causality have ceased, and the world exists "as idea."

Historical painting generalises from human events, and it little matters for the artistic setting if the events are true or fancied. The artist with his intuition marshals the events, so that they are made by him into one event, which as a whole then becomes more a symbol than a painting of a visible happening. It becomes a representation of a type of emotion and thought crystallising in event. A great historical painter seizes on a supreme moment and materialises it on his canvas; it is as if he said to the moment, "Ah, tarry a while, thou art so fair," and bade it stay; and there it remains on the canvas, an example of transient time chained at will, ready to move when the artist releases his hold. Benozzo Gozzoli's "Journey of the Magi to Bethlehem" in Florence is typical of this chaining of time; when the historical painter achieves that result, the beholder sees not only with his eyes but senses with his intuition.

An equally invisible and abstract effect is produced in decoration; once again it is a moving pageant

held still; but it is a pageant not of men or women but of ideas, in movement or in statuesque grouping, rhythmical, poetical and musical.

Highest of all comes landscape painting, if there can be said to be any superiority of one form of art over another. I think landscape painting can show us in a supreme manner "the world as idea"; the painting becomes a window into an indescribable something. It is as if the landscape had a soul, and looking on it we saw that soul mirroring a World Soul, peaceful, beneficent, and all-powerful. Looking at the landscape we cast aside all impurities; nay more, we never had them. What we cannot see for ourselves, because of our lack of artistic vision, the artist enables us to see; and as we look at his sea or sunset, country lane or mountain pool, we look through them into a world of law and order which is not becoming but only *is*.

Sculpture

Art becomes more abstract in sculpture than in painting, though at first sight it would seem more concrete, since we deal with objects in three dimensions, in stone or metal, and not in colours on a mere flat surface. In sculpture we have generalisation once again; it is evident in portrait busts. The ancient Roman sculptors achieved in this branch what has not been equalled since; their great busts are types, and have a living quality that plays on the

imagination. What I have said about decoration in painting is true also of decoration in sculpture; whether it is lines or curves, leaves or branches, or figures in movement, we have through their rhythm the miracle of time held in suspense.

The higher achievements in sculpture deal with the expression of abstract ideas in visible form. The great power of the Greek sculptors lies in this; they made their statues not mere idealised human models but incarnations of Spiritual Verities. A statue of Pallas Athene was not merely that of a maid in armour; it was the outward and visible sign of an inward and spiritual Reality, the symbol to the imagination of the Divine Concept of Wisdom that is Righteousness and Power. Similarly a statue of Apollo did not represent merely a handsome youth; the sculptor's chief aim was to lead the worshipper through it to a Divine Concept of Life as Eternal Youth and Joy. Each great Greek spiritual embodiment in stone is a storehouse of thought; it is as if the statue vibrated thought, and though so still, yet controlled a world of motion. This is the characteristic of great statuary everywhere.

The power of the sculptor to make dead stone live is supremely shown in the *abbozzi* or first rough attempts in stone by Michelangelo for his figures for Dante's tomb in Florence; the figures are only partly sculptured, and emerge half out of the stone, and the rocky mass still clings to them; but the figures are no

mere statues, and the movements of their life seem almost visible to the eye. How thought can compel even stone is one of the miracles Michelangelo shows, and with our intuitions we can almost realise in what manner the Divine Artificer fashioned forms out of chaos at the beginning of time. It is something of this power we have in Rodin's work to-day; he only lacks the realisation of the great spiritual concepts to make him the equal of the Greeks. We shall have to wait for a synthetic civilisation like that of Greece before we shall have once more a period of great sculpture.

Sculpture in India has the same spiritual quality as it had in Greece. The Indian sculptor is intensely abstract; he is blind to the lack of similitude to nature in what he does; there the Greek was a greater artist, for the Greek always sought for the best that nature gave and joyfully utilised it for his art. On the other hand the Indian is more concentrated and penetrating; he looks on his ordinary work as a symbol to a greater extent than the Greek did. The Greek artist delighted in beautiful forms and movements, because they were beautiful; the Indian feels less of beauty and more of reverence in all forms and movements, because they are symbolical. Judged by the Greek standard, Indian sculpture seems the work of apprentices who have not been trained to look at nature; judged by itself and by the power it shows, it is a magnificent

achievement worthy and characteristic of a great spiritual people.

What I have said of the spiritualising effect of a great picture is more true still of sculpture, so far as the power to produce that result is concerned. Before a great statue we are less men and more gods; our impurities fade away, and freed from all struggle to achieve in a world "as will" we see it "as idea." The statue links us with itself, and leads us to find our heritage—that world to which the statue is merely a window, and in which we live as immortals knowing neither sadness nor diminution. One perfect statue in a city, where all can see it each day and be influenced by its message, will do more to make the citizens law-abiding and spiritual than a hundred laws or sermons.

Architecture

To sense the powerful influence of art in architecture one must have a considerable development and purification of the æsthetic sense. Architecture has its roots in abstract concepts, and we come through it into wide generalisations of rigidity, lightness, balance, power, and other "bass notes of nature." In a building that is perfect architecture, the matter fades away and is replaced by a thought; in a Greek temple or in a Gothic cathedral, we move among pillars and arches not of stone but of some invisible mental substance. Even in the most modern "sky-scraper" of America, with its forty or fifty stories,

like the Walworth Building in New York, we have something of this same effect; a great architectural mass is always something that has alighted on earth in its integrity; it is a materialised thought, and speaks the message of a world of Ideas.

An element appears in architecture, found equally clearly only in music among all other branches of art, and that is the arrangement of several complete parts into one symphonic whole. A Hindu temple with its pillared hall facing the entrance, as at Conjeeveram, with its courtyards, and walls, sacred tanks and trees and shrines, the Egyptian temple with its pylon and avenues of sphinxes, the Greek temple and the hill on which it rises, a Japanese temple with its *torii* arch, all form one whole; as a symphony has movements of different rhythm and time—*adagio, andante, allegro, presto*—and yet all form one symphony, so it is in a great work of architecture. What I mean is best exemplified by the Taj at Agra. It is not the main building in marble, the tomb, that is the wonder; it is the totality of the parts—the great enclosure, the gate mosques, and those at the side in the middle and those supporting the Taj by the river side, the platforms, the pool, the waterways, and the river flowing by—these make the architectural wonder. Each has its individuality, its own rhythm and melody, but they are all thought of by the architect as one whole; that is why a great thought of Life, that makes all

forms and yet is beyond them all, broods over the Taj. What a symphony of Beethoven might be if it became architecture, that is the Taj.

It is interesting to note how architecture reveals the generalisations of a people and its higher nature. National architectures are no mere casual developments; they represent the inner souls of nations. The Greek temples, the Roman *fora* and *thermae*, the arches and arcades of the sunny lands of Europe, the gables and the rectangular windows of England, the park-like suburbs and sky-scrapers of America, all reveal subtle characteristics of the people that love them; religious aspiration also takes its own architectural form, and could we see clairvoyantly the thought-forms evoked by worship in the various lands, then we should understand the reason for the "gopuram" of an Indian temple, the pagoda of a Buddhist Shrine, the arches and domes and spires of Christian cathedrals, and the minarets of Mohammedan mosques. A national architecture is as much a "key signature" to a people as is its music.

Music

I come now to music, the most abstract of all the branches of art. In a way music is no branch of art at all, but art in its totality; for the more complete in expression all other branches are the more musical they become; we cannot define their

perfection except by saying it is "musical." Great poetry is musical, and so is a great painting; not less so is a fine statue, and what is architecture but "frozen music"? Walter Pater has well said, "All art constantly aspires towards the condition of music . . . because in its ideal, consummate moments the end is not distinct from the means, the form from the matter, the subject from the expression; and to it, to the condition of its perfect moments, all the arts may be supposed constantly to tend to aspire." And this is natural, if we understand music.

In music, as in nothing else, we come to a realm of thought and emotion that is the quintessence of all possible thoughts and emotions. It is like the flowering of the intuition. A single musical phrase, sometimes even one note, becomes like a resolving algebraical formula for hosts of intricate problems of thought and feeling; it is eternity in a moment, infinity in a point, immortality in death. What we are as man and as God is more truly expressed in music than in any other art form; in music is a fuller truth about the problem of life than in any science or philosophy. There are times when the creative musician goes beyond all veils, and Browning voices the truth when he says,

Sorrow is hard to bear, and doubt is slow to clear,
Each sufferer says his say, his scheme of the weal and woe:
But God has a few of us whom he whispers in the ear;
The rest may reason and welcome: 'tis we musicians know.

It is in musical technique that we have the alphabet of perfect expression for all other forms of art. The principles following which a concept is developed in an essay or lecture, in a poem or a drama, in sculpture or in architecture, are all found in music in their most artistic embodiment. Musical form is the artist's compass by which artists of every kind may sail the seas of wonder.

In music there is a fuller co-operation between man and the universe he lives in than in the other forms of art. In, for instance, a Beethoven symphony, the composer at-ones with him the instrumentalists, and all the planes of life join as in a chorus; they live within Beethoven and not without, and are somehow as expressions of him. As each chord sounds, its harmonics in all possible octaves, plane after plane, send their response; when we have the climaxes of the great symphonies, it is as if all possible orders of creation—men and angels and the starry-hosts, birds and beasts and the water creatures, hills and plains, and rivers and mountains—all become instrumentalists in the orchestra. The at-one-ment of man with creation, and both with the Creator, is more perfect in music than in anything else, except the inmost experiences of the soul.

Music is the pinnacle of our humanity's achievement, because in music we come to the boundaries of our world of thought and feeling, and gaze into another universe. We say that this music is sad, and that is

gay, that this voices heroism and the other devotion; these are only our labels for what exists in another universe. It is true we have no other organs of sense than these intuitions and emotions of ours to use as labels; but they are labels in terms of our experience, and not in terms of the experiences of Music's own world. A mirror reflects only the outer form; it cannot tell of the life dwelling in that form, except by showing that the form moves; it cannot tell of the thoughts and dreams and loves and achievements of the Dweller in the form. Our highest music is like that, only a mirror at best, though the most perfect mirror we can give; but in the music we hear and sense, we see only the form of a Something that baffles realisation while we are men. We only know It lives; but what Its thoughts and loves and achievements are we may not know, till we can pass beyond the confines of our universe into that Other.

Intuition and Art

I think you will realise from all I have said thus far on art, that art deals with generalisations of experience; but they are not so much generalisations by the mind as generalisations by a faculty greater than the mind, the intuition. There cannot of course be art without the mental element, but mentality alone will not create art. When the mind begins to generalise, if our mentality is true our conclusions

will be true; but only up to the moment of our judgment. The mind can generalise only from what is before it; but there are many scenes in life whose entire factors do not present themselves to our minds, nor are ever likely to, because of our mental limitations. Yet without seeing these hidden factors our judgment cannot be perfect; we must in some way or other sense them, if we are to be truly wise. It is here the intuition steps in with a mysterious generalisation from these hidden factors, and also from *future* experience; and with this joining of the mind and intuition art begins. What is this intuition that is the essence of all art expression?

It is a faculty that is neither wholly intellectual nor wholly emotional, but has the characteristics of both, and yet in essence is different from either. The true intuition illuminates all facts gathered by the mind, as also those facts hidden from the mind, and states conclusions dispassionately and detachedly; yet it also surveys them with a beneficent tenderness, as though the facts were somehow a part of itself. Furthermore, intuition views facts not solely in relation to a past and present, but also in relation to a future.

The specific character of intuition is idealism; it judges not by what is now, but by a fore-ordained future towards which the individual and the event are tending. The generalisations of intuition are true for such thoughts as the mind has gathered;

they are equally true for such experiences as the emotions have had; but they are also true for future facts of the mind and the emotions. Intuition never needs correcting, though new facts are discovered; it has anticipated their occurrence. It is as if the intuition had read the future, and its judgments were therefore true for all time.

How is it that the intuition can generalise from future experience? For a reason that may seem startling at first hearing, and it is that the future experiences already exist. Though they are in the future to a given individual who has yet to experience them, they are in an actual present irrespective of him. To us events appear in succession, and ideas therefore arise in succession, and a generalisation is a matter of the flow of time; but time flows to us only because of our mental limitations. If we could transcend them, then we should know that the future is woven into the present. Emerson spoke a deep truth when he said, "All the facts of history pre-exist in the mind as laws"; he would have made his truth luminous had he added that it is not in our minds that the facts pre-exist, but in a larger Divine Mind who thinks through our minds, and of whose mentality our mentalities are segments.

It is this fact of a Mighty Thinker who thinks through us that explains the power of the intuition. He who made all made it with a Plan; in His mind are the fundamental types of what is, was, and shall

be, in the flux of time; He has thought out the whole process of evolution from beginning to end, and that process exists in His mind as Archetypes. While it exists to Him as it does to us, that is, as time's flow, it exists to Him also otherwise, that is, as an Archetypal World. The intuition senses that archetypal world, and that is why it has the ability to generalise from the future.

Archetypes

Now what is the archetypal world; what is an archetype? It is Plato who revealed to us this mystery of the Divine Nature, and we must follow his thought if we are to understand the inner soul of art. Constituted as we are, our mind comes to an abstract thought like Justice after many experiences of just men and just actions; we say Justice is an abstract idea, and consider it a subjective mental impression that lasts only so long as we are there to think; the reality we hold is the just man or the just action, for they have an existence independent of our thoughts of Justice about them. Now Plato held exactly the contrary—that the abstraction Justice is the reality; that whether men were just or not, Justice remained, self-existent, and independent of anyone thinking of what is just or unjust; and that it was only because Justice existed in a world of real Reality that the thought of Justice could arise in men's minds at all. Justice, said Plato,

is an archetype, and it is the reflection of it that shines on men's minds when they begin to weigh motives and deeds. Similar it is with all abstractions —virtues, generalisations in science or religion, in history or literature, the model types of form the artist sees of man and bird and beast; they are archetypes and exist in a realm of their own.

An archetype is not a thing as we know it; it is the essence of the thing, and much more still. We have dozens of varieties of roses, and millions of individual roses; these are particular examples of the archetype *Rose*. So it is with everything that can be grouped into a type—forms, emotions, thoughts, virtues, sciences, and so on. Each has an archetype behind it, and it is the existence of the archetype that makes possible any thought of generalisation.

Now the archetype is the thought and thought-form of a Mighty Thinker; He is the Good, the True and the Beautiful. At the beginning of time He created the archetypes which He wills to manifest in His evolutionary world; the perfect man and woman of each Root-race and sub-race, the perfect animals of each species, the perfect plants, He thought out at the beginning; and with His thinking came into permanent existence the moulds into which life should flow age after age, as evolution went from good to better, from better to best. From the standpoint of this world of archetypes, all possible experiences, evolutionary forms, happenings, events, already

exist in their final generalisations; they pre-exist in His mind as laws. To Him and to those who live with Him the past, present and future are one; time is an Eternal Now. Yet time has its flux in that part of His Immanence that is space and motion.

These archetypes are embodiments of the Good, the True and the Beautiful; they are the Beautiful-in-themselves, and derive their beauty from no proportion or environment or "accident," but from the sole fact that they are as the cells in a Being of Beauty. Wherever an archetype, which exists in eternity, is discovered by us in our process of time, then we have the sense of the beautiful. For beauty is not a matter of the conventions of men or of gods; a thing is beautiful only because it follows the sole law of beauty—that it shall be a mirror of an archetype. Hence a beautiful rose is beautiful not because of its symmetry or colour or rhythm, but only because its "accidents" of symmetry, colour, and rhythm mirror an archetypal Rose; a beautiful face, or hand, or foot, or any member, is beautiful because, to one sensitive to beauty, each is a window through which he glimpses an archetype, a Masterpiece of the Artist of artists, the Dēmiourgos of our world.

This is the wonder of life to him who divinely feels; evolution is not "red in tooth and claw with ravin"; it is the process of bringing down the archetypes from the world of Transcendence to the world of

Immanence. In plant and tree, in meadow and wood, in rivers and seas, instead of the struggle for existence, he sees the striving of archetypes to manifest themselves. Be in the true mood, and here are archetypes flashing through the daisy and the lotus, the palm and the oak; there is another inspiring you through the face of the sunset, and another yet through the face of your beloved. It is a world of beauty wherever you look; and more glorious still, there is the same archetypal world showing its beauties through men's hearts and minds. Nay more; you begin to mirror archetypes yourself; your love and aspiration, your heroism, your wisdom in science and philosophy, your hopes and dreams and realisations, now mirror the love, the aspiration, the wisdom, the hopes and dreams and realisations of a Greater than you; you have come to At-one-ment with God, and so to your heritage.

The Descent of Archetypes

It is archetypes that Art brings down to men, and the more clear is the vision of the archetype the greater is the artist, whether he be dramatist or painter, poet or sculptor, architect or musician. Let but a man sense an archetype—an artist so called, or equally a saint or scientist, a philanthropist or martyr—then all possible experiences of that type are his; the future has no more wisdom for him, though it has the joy of giving his wisdom and will

to others. Life is thenceforth a contemplation of Eternal Beauty, for he has ceased to be man and has become the God.

Listen how two poets have tried to describe what life would be if we could but see the archetypes; first Emerson, who, following Plato, shows how we can gain this vision through purified love.

Higher far into the pure realm,
Over sun and star,
Over the flickering Dæmon film,
Thou must mount for Love;
Into vision where all form
Into one only form dissolves;
In a region where the wheel
On which all beings ride
Visibly revolves;
Where the starred, eternal worm
Girds the world with bound and term;
Where unlike things are like;
Where good and ill,
And joy and moan,
Melt into one.
There Past, Present, Future shoot
Triple blossoms from one root;
Substances at base divided,
In their summits are united;
There the holy essence rolls,
One through separated souls;
And the sunny Æon sleeps
Folding Nature in its deeps,
And every fair and every good,
Known in part or known impure,
To men below,
In their archetypes endure.
The race of Gods,
Or those we erring own,
Are shadows flitting up and down

In the still abodes.
The circles of that sea are laws
Which publish and which hide the cause.

And now listen to another, a Greek to his finger-tips, Rupert Brooke.

Out of time, beyond the sun,
All are one in Paradise,
* * * *
There the Eternals are, and there
The Good, the Lovely, and the True,
And Types, whose earthly copies were
The foolish broken things we knew ;
There is the Face, whose ghosts we are ;
The real, the never-setting Star ;
And the Flower, of which we love
Faint and fading shadows here ;
Never a tear, but only Grief ;
Dance, but not the limbs that move ;
Songs in Song shall disappear ;
Instead of lovers, Love shall be ;
For hearts, Immutability ;
And there, on the Ideal Reef,
Thunders the Everlasting Sea !

What music is there like the sound of that Sea ? Like the sound of the sea that comes through the trees and murmurs an accompaniment to all you hear now, so is the message the Beautiful whispers in our ears, had we but the ears to hear. But we are deaf, and for such a slight thing. Oh, if you would only put aside little jealousies and gossips and criticisms, and be as children are—those children of whom Christ said, " Of such is the Kingdom of Heaven "—then shall you regain your heritage of the Beautiful.

Happy hearts and happy faces,
Happy play in grassy places;
That was how in ancient ages,
Children grew to kings and sages.

To be kings and sages! Ah, that is not a work of toil, if we would but remember to be the children of Our Father. He is the King and the Sage, and what He is, that is our heritage. He calls us to Him through the love of the Beautiful which He has implanted in our inmost souls; and we hear His call, when we thrill at the sight of the flower or the cloud, and joy in the music of the waves or the voice of a laughing child. The Path is not hard, if you would only look and choose the right road; admire, but do not criticise; sympathise, but do not condemn. And you that long for the Good, the True and the Beautiful shall not need to travel far to find the Beautiful, for you shall then realise that you are the Beautiful yourselves.

IV

THE SEARCH FOR REALITY

(*Wednesday, December 30th,* 1914)

THE SEARCH FOR REALITY

Since the first day that man rose out of the brute, one thought has been inseparable from his life—that of the mutability of things. Like a bird that flies in at one window and flies out of another, so has man's life been; "he cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay." Each age and each civilisation has felt this process of change that robs life of its joy; the lowest savage as the most civilised have both one lot—the doubt as to what the next moment may bring. Even in our sun-lit moods we know,

> There's somewhat in this world amiss
> Shall be unriddled by and by.

Life is ever a mystery; to the savage it is the palpable mystery of fear. The storm that snaps branch or tree to strike him to the ground, the thunderbolt from heaven, the hidden death in bite of serpent or sting of arrow, these dog his days. Civilised man understands nature's laws, and protects himself against all enemies but one, and he is death. So

wistfulness has been inseparable from man's life, for confronted with the one reality of Death, all other things fade into nothing. Here in this land in far off days, our fathers greeted with gladness each day "rosy-fingered Dawn," Ushas the maid, as she drove her chariot of light, fleeing from her lover the sun; no maiden so beautiful as she, but her undiminishing beauty taught only the bitter lesson of the diminution of ourselves.

> The light has come, of all lights the fairest,
> The brilliant brightness has been born, far-shining.
> Urged onward for god Savitri's uprising,
> Night now has yielded up her place to Morning.
>
> In the sky's framework she has shone with splendour,
> The goddess has cast off the robe of darkness,
> Wakening up the world; with ruddy horses,
> Upon her well-yoked chariot Dawn is coming.
>
> Bringing upon it many beauteous blessings,
> Brightly shining she spreads her brilliant lustre.
> Last of the countless mornings that have gone by,
> First of bright morns to come has Dawn arisen.
>
> Again and again newly born though ancient,
> Decking her beauty with the selfsame colours,
> The goddess wastes away the life of mortals,
> Like wealth diminished by the skilful player.
>
> Gone are the mortals who in former ages
> Beheld the flushing of the earlier morning—
> We living men now look upon her shining,
> They are coming who shall in future see her.[1]

Who has not heard of the joyousness of the Greeks, of that sense of happy vitality which they carried

[1] *Rig Veda*, I. 113; I. 92, 10; I. 113 (Macdonell's translation.)

into everything in life? Yet not the happiest of the Greeks but was darkly oppressed at times with the ruthlessness of Anangkē, Fate, that brought to an end his days. For both Greece and Rome, the end of life was to be a shadow among shadows in a sunless nether world; and much as they consoled themselves by living as fully as they could for the moment and for the day, yet they never forgot "the sense of tears in mortal things."

Look at England during all the centuries she has had any literature. Poet after poet voices the sadness of fate, the vagueness of that unknown whence "no traveller returns"; even the magnificent service for the Burial of the Dead leaves behind it not a joyousness in immortality but a solemnity and gloom. The Lord gave, and life was joy; the Lord hath taken away, and it is misery and darkness; man can but bow his head and say, "Blessed be the name of the Lord."

Nor does what Science has to say help to dissipate the dread of the unforeseen. We are but fortuitous concourses of atoms or cells or psychoses, only motes in the beam carried hither and thither by evolutionary gusts. For nature has an eye only to one purpose, the evolution of species, and there are few of us who are interested enough in the "type" to feel any sense of pleasure that nature, while careful of the type, does not mind utterly extinguishing the individual the while.

So throughout the ages a fate has confronted man with a purpose not his. Yet man has not been content to be the plaything of fate; helpless though he is before nature, he has nevertheless achieved at times a mastery. His instincts have driven him to find a Reality, a permanence, amid the unreal and the changing; how has he found?

First Discovery of Reality

First by imitating nature. Instinctively man has found that nature can be conquered by nature's own method. Now it is her regularity, the inevitable succession of her phenomena, that drives home to us the futility of our hopes and dreams and deeds. The sun rises and sets, day after day; so months pass by, and years, and while man wears away so do neither the sunrise nor the sunset. Winter gives way to spring, and spring to summer and autumn and winter, and to yet another spring; but past man's winter there is no spring. The sea ebbs and flows, and man sails the ocean and uses her tides and thrives; but when he is gone there will be the same sea and the same tide.

So to nature's routine primitive man has opposed a routine of his own making. He has evolved the routine of worship. Prayers and ceremonies at stated hours, such and such gestures and actions at particular times, day after day, in unbroken succession, have helped man to go behind the crude nature of

storm and cataclysm to a Soul of Nature that is in a mysterious way beneficent, and akin to his inmost self. Much as some of us can do without rites and ceremonies, because they do not achieve for us the sense of Reality, it is a mistake to suppose there is no use whatsoever in a routine of worship. A routine is a source of power, and man first found power in that way; for through repeated ceremonial actions he found something of a permanent self that could look nature in the face and greet her as an equal. If nature makes one routine and so is lord and master, man can make another and so be lord and master too. This was the earliest discovery by man of a Reality in which he could abide happy and serene.

It is when the primitive idea of ceremonial worship develops into the great religions that men grasp Reality with a firmer hold. Let us now see how religionists and philosophers have found it through the ages.

Hinduism

First let us look at Hinduism. It takes two forms, that of the great rituals of worship, and that of the philosophies. In the former, wherever true mysticism pervades them, and each act of a ritual is a symbol of a great cosmic act of God, the ritualist transmutes for the time his mortal self into an image of divinity. The high concentration in the sacrificial act, and the utter absorption in the rôle he plays, give to the

ritualist a marvellous sense of Reality, as if for the moment he transcended death and change. For when the ritualist becomes the ritual, he is an invisible architect who builds a dwelling for a Real Presence, and he attains to indescribable Reality when in flashes he knows that he is himself that Presence. It is this Reality that has been achieved in the rituals of Hinduism, as indeed it is the same Reality that is grasped in all true rituals everywhere—Hindu or Zoroastrian, Catholic or Masonic, it matters little. In spite of the superstitious accretions of the ages and the ignorance of priests, Hindu ritualism still offers a path to Reality, and that is why it still inspires the people.

But it is in the Hindu philosophies that we find the most magnificent achievements as yet in the discovery of Reality. Boldly the Hindu philosopher steps forward and acknowledges the worthlessness of all things; but he is not saddened thereby, nor does he suppose that man is only a wave in time's flow. He makes the assertion that there is a Reality, and that man can find it; that it is not a hypothetical something that may be or may not be; that it *is*. "They call Him Indra, Mitra, Varuna, and Agni; and He is divine mighty-winged Garutmān. That which exists is One; the sages call It variously—Agni, Yama, and Mātarishvān." Hindu philosophy is a record of the search for Reality and its discovery.

Now Hindu philosophy offers two paths, because to man's consciousness the Reality appears in two forms; it exists as the Immanence and as the Transcendence. The Immanence is all that we can note with our senses; sense objects are the creations of the Reality, which is as the silver thread upon which are strung as beads the substrata of all forms in every kingdom of nature. But to the man who seeks the Reality through the Immanence this silver thread is a Life that is Love; it is a Person, a Saviour, Lover, and Lord. He is the One God, but the many gods are also He. Polytheism and Pantheism are His robes of immanency, and He is the giver of boons as any one of the thirty-three crores of the gods of the Hindu Pantheon. "However men approach Me, even so do I welcome them, for the path men take from every side is Mine, O Pārtha."

"All creation is the Lord's; I am His; I live for Him"—so runs the creed of the worshipper of the Immanence, the Bhakta of all faiths; reverence for and delight in His creation, flaming devotion to the One Lord, and sacrifice of all that he is in His name—this is his triple Yoga. He little cares to understand the mysteries of the Immanence; the modes of its manifestation that are the laws of nature have no fascination for his mind. He wants but one thing, to feel his Lord; and with prayer and psalm, with dance and song, with statue and temple, he hymns his Lord with each act of the day. "In

Thy Name and for Thee," is for the Bhakta the one source of Life and Light and Glory.

Other than this is the Path to the Transcendence. The traveller on this road is the Muni, the silent one. To him the Immanence gives no help; he is not interested in any Deity, and the Personality of God makes to him no appeal. Boldly he affirms the existence of *That*, conceivable in no form. "I am That; That is not this creation I see; I am not this process of change"—so runs the creed of the Muni. His yoga consists in keen analysis by all his faculties to know what is the illusion; *Neti, Neti*, "Not this, Not this," is his repeated thought as impact after impact of sense is noted by him. He is interested in manifestation only to realise stage by stage its illusoriness, and so to free himself from the great illusion. He demands nothing, for to demand is to admit a reality in the illusion that envelops him. He separates himself as the thinker from all his bodies —physical, astral, mental, and even causal; he withdraws his centre of activity from the personality to the ego, from the ego to the Monad, from the Monad to That. He aims at Brahman and not Ishvara, at Avyaktam, the Unmanifested, and not at an Avatara, an Incarnation. He does not pray, he wills; he does not ask, he affirms. Knowledge is the great weapon in his hand to cleave his way to the Reality, for all knowledge makes him know that the Reality is not the knowable. When to the utmost he has realised

Not this, Not this, then does he come to know that he never was other than the Reality, for the root of himself is *That am I.*

Buddhism

Next let us see how the Lord Buddha taught men to find the Reality. He called it Nirvana, life that is no life, the change that never changes. Thus He described this Fact incomprehensible by our minds, yet realisable when we transcend them.

"There is, O Brethren, that Abode, where there is indeed no earth nor water nor air; nor the world of Infinity-of-Space, nor the world of Infinity-of-Intelligence, nor the world of No-Thing-whatsoever, nor the world of Neither-Cognition-nor-non-Cognition; nor this world, nor the world yonder, and neither the sun nor the moon. That I call, O Brethren, neither coming nor going nor standing, nor birth nor death. Without foundation, without origination, beyond thought is That. The destruction of sorrow verily is That.

"Inconceivable, non-individual verily is That; not easy to see is the truth (concerning it). Free from bondage is he who sees and knows, when he realises what causes Craving.

"There is, O Brethren, that which is unborn, unmanifested, uncreate and unconditioned. Unless, O Brethren, it were not unborn, unmanifested, uncreate and unconditioned, there could not be cognised

in this world the coming forth of what is born, manifested, created and conditioned. And inasmuch as there exists what is unborn, unmanifested, uncreate and unconditioned, therefore is cognised the coming forth of what is born, manifested, created and conditioned."[1]

There is then a splendid Reality—"the destruction of sorrow verily is That." What keeps us back from the realisation of Nirvana? It is Trishna, the thirst for sensation, a clinging to objects of sense. We go out of ourselves and demand of life satisfaction; desire is at the root of our being, and desire gives rise to the three "cravings" of lust, anger, and greed. We will to live in desire, and so precipitate forces of karma, which makes us reap our sowing, and sow once more. We do not realise till illumination comes that life is possible without desire.

So the Lord Buddha teaches that the first stage towards Reality is the killing out of desire; we must dry up the fountain-heads of the three streams of Rāga, Dosa, Moha—Lust, Anger and Greed. Then desire dies. Then too dies Trishna, the thirst for sense impacts, the will to live.

Next follows the second stage, and that is reached by a radiant compassion on all that lives. "As a mother, even at the risk of her own life, protects her son, her only son, so let him cultivate love without

[1] *Udānam*, Section VIII.

measure towards all beings. Let him cultivate towards the whole world—above, below, around—a heart of love unstinted, unmixed with the sense of differing or opposing interests. Let a man maintain this mindfulness all the while he is awake, whether he be standing, walking, sitting, or lying down. This state of heart is the best in the world." [1]

Love that is selfless, seeks no reward, neither in earth nor in heaven, but radiates pity and tenderness because such is Love's nature, Love that is strong as the sea and resistless as the tide, such Love brings emancipation and the finding of Reality. That was the Lord Buddha's message, for it was through Love He found the Reality.

Now the Lord Buddha as He proclaimed His message said not a word about God—personal or impersonal. And this is natural, for the Way of the Buddhas is the way to the Transcendence. In Buddhism creation is not viewed as the embodiment of a personal Will; the cosmos becomes because of its inherent nature. The Law of its Being is the Dhamma, the Truth, which is therefore also the Way, and the Life. It is this Law that binds atoms together so that they move in rhythmic order and build up worlds; it is the same Law that "moves the sun and the other stars." It is Dhamma, Nature's Truth, that works in the heart of man as the Law of Love.

[1] *Metta Sutta*, Rhys Davids' translation.

"Hatred ceases not by hatred, hatred ceases only by love," is not the commandment of any law-giver, a Personal God; it is the natural law of the cosmos, the way of nature's action and re-action according to the fundamental impulses of her being. Birth and life, and pain and death, are natural, for they are the concomitants of our uses of nature's law; but equally natural are renunciation, and peace, and Nirvana. There is no need to grieve, no need to pray; there is every need to open our eyes and see and understand what is Dhamma, Nature's Way. Man has none over him to bid, and none to forbid; he himself treads the road to Reality slowly or swiftly, according to his understanding of what Dhamma is. Within man's own heart is the Reality, said the Lord —not in a Personal God, not in a grace to be received from Him, not in a heaven yonder.

> Refrain from every evil,
> Do every good,
> Purify thy mind—
> This is the way of all the Buddhas,

—thus the Lord Buddha summed up His message to men, as He showed them how they can come to Reality through Desirelessness and Compassion.

Zoroastrianism

The religion of Zoroaster has offered to its votaries an approach to Reality fascinating in its simplicity. He proclaimed the existence of Ahura-Mazda, the

great Wise Lord, who created all things good. If evil has come into being as a concomitant of creation, it is only temporary, and shall cease when the victory Ahura-Mazda has planned is won. For He has planned a victory over all evil, and that victory is sure. But that victory is not possible until man helps God. Herein lies the uniqueness of Zoroastrianism ; to man is given the privilege of being God's soldier for the right, and Reality is won not by contemplation, not by devotion, but by being a soldier of God. The discovery of Reality is not a matter of the intellect, nor is it a matter of an other-worldliness; the path is trod swiftest by that man who fights most strenuously for God.

The follower of Ahura-Mazda needs but three weapons—Good Thoughts, Good Words, and Good Deeds. Night and day let him but think of his duty to God and battle for the right, and abolish all evil, then shall his heart and mind know the Reality all men seek. By being a champion of the good, the true, and the just, the Zoroastrian becomes God's messenger; and while he serves his Lord with his three weapons, he knows that the strength of his arm is not his but Ahura-Mazda's.

To help him to be God's champion there is given to him the mystery teaching as to the Sacred Fire. In Zoroastrianism all the elements are God's elements, and each is a mirror of His virtue; but the Fire is a direct avenue to him.

For the earthly fire is the symbol of a Divine Fire lit in the heart of man by God; it is His token that man is His. It is the symbol therefore to man of his highest destiny. Furthermore, the Sacred Fire is his means of communion with Ahura-Mazda. He need but offer himself to that Fire, take his place boldly in the midst of its flames, and the Fire shall burn away all his dross and leave only pure gold. The Fire is the purifier of evil, the Fire is the forgiveness of sins; the soldier of God who mystically enters the Sacred Fire receives from its essence the Fire of Divine Strength to fight unflinchingly to the end. With his weapons of Good Thoughts, Good Words, and Good Deeds, with his purity for his shield, with the Fire for his sanctuary, the worshipper of Ahura-Mazda fights joyously for the coming of the "day of the Lord"; and so fighting reaches Reality.

Taoism

I wonder to how many of us it has ever occurred to ask how the millions of the vast Chinese Empire have found the Reality? China has been a strong cultured nation for thousands of years; and how can a people ever be great, or continue from century to century, unless they have found Reality? This is what China did, and she owes her life specially to three Teachers—the Lord Buddha, Lao-Tze, and Confucius. The way to Reality through Buddhism I

have already described. The way of Lao-Tze is the old old path of the divine sages of Atlantis, and persistent memories of this path appear in all the religions.

To Lao-Tze, the Reality is the Tao. The Tao—"the Way"—is the inmost essence of all things. It is the Cause of all causes. And yet, paradoxical as it sounds, the Tao does nothing, acts not at all; in this Quiescence lies the power of the Tao. "The Great Tao has no bodily form, but It produced and nourishes heaven and earth. The Great Tao has no passions, but It causes the sun and the moon to revolve as they do. The Great Tao has no name, but It affects the growth and maintenance of all things."[1] The Tao is the heart of being, and whoever finds it finds Reality.

But it is the way of finding that is unique in the teaching of Lao-Tze. The way to the Tao is through utmost quiescence. "The Tao does nothing, so there is nothing it does not do." Thus imitating the Tao must men live, without ambitions, without officious interference of the neighbour, leaving all free to follow their inclinations; then all live in virtue, growing "as the flower grows, unconsciously, but eagerly anxious to open its soul to the air." We miss the Reality by too much striving, by our "culture," by too much Government, teaches Lao-Tze; let men be, and they find the Tao.

[1] *Tao Teh King*, translated by Legge.

There are three virtues that men need, Gentleness, Economy, and Humility or shrinking from taking precedence of others. "With Gentleness I can be bold; with that Economy I can be liberal; shrinking from taking precedence of others, I can become a vessel of the highest honour. It is the way of the Tao to act without thinking of acting, to conduct affairs without feeling the trouble of them; to taste without discerning any flavour, to consider the small as great, and the few as many, and to recompense injury with kindness."[1]

To recompense injury with kindness, to live without ambitions, to act spontaneously with gentleness as the moment dictates, this is the Way in Taoism; and all quietists and pietists in all religions attest to this day that whenever they retire thus within themselves, submitting themselves in humility and patience and meekness to God, or to Allah, or to the Tao, they find the Reality.

Confucianism

The third great teacher of China is Confucius, a contemporary of Lao-Tze, and diametrically opposed to him in spirit. Confucius is essentially of and for this world, and teaches his disciples to find Reality in an active life in the world. This Reality is not for him God, nor anything external to man; it is a

[1] *Tao Teh King*, translated by Legge.

harmony of man's nature, and realised within himself and by himself alone. Now all men can arrive at Reality if only they will cultivate themselves. It is self-culture alone—not prayer nor worship nor renunciation—that leads man to Reality; and Confucius holds this self-culture to be threefold. Man's nature must first be cultivated by the study of Poetry; he will thereby be trained to think and feel and observe. Then comes the study of Ethics, and Ethics is not found in Ethical rules, but by knowing how the great and virtuous men of old acted in every relation of life; Ethics for Confucius is a study of the biographies of great men. Lastly comes the crown of the edifice of culture, Music. By putting Music in the highest place in education, Confucius has anticipated not only all the centuries from his day to this, but evidently many centuries yet to come. Confucius in this respect is a Chinese Plato, for he sought for man Harmony.

When a man has thus deliberately trained himself, he then becomes the Confucian ideal, the "superior man"; and the superior man is the standard for all men. To be consciously a pattern to one's fellows in all that one says and does, to lead men in conduct as statesman, judge or philosopher, whichever is the rôle life calls us to take in the service of our race when we are superior men, to find a perfect harmony of heart and mind and our work—this is the Confucian Way. "He that hath light within his own

clear breast, may sit i' th' centre and enjoy bright day." It was the light within one's own clear breast that was to Confucius the great Reality.

Greece

There are few peoples who sought Reality as strenuously as did the Greeks. Endowed with an abnormal sensitiveness to the influences of sea and hill and wood, and trained to a mental inquisitiveness bordering on genius, they lived life with a fullness not realised by any other people since. Their road to Reality was by a path which was by turns philosophical, artistic, political and practical. It was impossible for the Greek to think of Reality as either a transcendent beneficent Divinity external to nature and man's life, or an immanent Divine Essence which was merely the substratum of all things but which had no part in their activities. Hence he did not seek Reality by prayer or worship, though as a part of the national life he prayed in the temples and worshipped the Gods.

The typical Greek felt all life was his laboratory and workshop, and his religion was his art, and both his philosophy of practical conduct as a citizen. It would have been impossible for him to imagine our mental life of to-day when mysticism stands apart from science, art from philosophy, and politics from religion. He sought Reality by uniting in himself all the streams of life, and by playing the rôle of a

God in whom all things live and move and have their being. He tried to solve the riddle of life not by standing apart from it, but by letting it flow through him, and grasping its immanence that was his fullest self. This he accomplished by developing a high synthetic power of the intuition. To see all life as a Whole was his aim, for it was his instinct that if life could be seen as a whole it was essentially beautiful, and that beauty was essential truth. Thus came that wonderful conception of life that to this day is known as "Greek."

All the Greeks co-operated in giving to the world this revelation; there was no one lawgiver or sage or Divine Man who stood as the creator of Greek culture. Orpheus and Homer, Solon and Lycurgus, Pythagoras and Pericles, Æschylus, Sophocles, Phidias, Plato, Aristotle, and other philosophers, poets and dramatists, all took part in the common search for Reality and in its discovery.

Let us see how through philosophy the Greeks carved their road to Reality. Heraclitus drew men's attention to the change immanent in all things; nothing remained the same two successive moments, and not the most solid and permanent rock but was changing all the time. "All things flow" was his maxim, and modern science, with her physical investigations into atoms and electrons, and her psychological discoveries in consciousness, is but a commentary on Heraclitus. But, said Parmenides, though

all things change there is also One beyond all change. It is eternal, illimitable in space and time, inconceivable, the only Is. Pythagoras showed the way to realise this One; it was through Mathematics. But mathematics to the Pythagorean was not a dry abstract mental science; it was the study of the essential geometrical structures of all things, for all geometry was a clue to the way the One thinks out a universe. Pythagorean physics was akin to the philosophy of force that underlies the most advanced speculations of modern physicists. Number and form were like some immanent divine Mendelian "factors" that build the universe, and a contemplation of them revealed to the Pythagorean a vision of Reality.

Then came Plato who taught us to find Reality through a contemplation of the Archetypes. What is an archetype you will have gathered from what I said yesterday when I spoke on Art. Now it was Plato's great contribution to our understanding of life that he showed us how to see archetypes through the development of our love nature. The way to Reality was not through worship of God, but by worship, through love, of man. Let one but purify his love for his beloved, and find in that beloved the beauty of an archetype, then slowly is unveiled the vision of the Archetype of archetypes. Thus in the *Symposium* Plato puts into the mouth of the prophetess of Mantinea his gospel of the discovery of Reality through human loves.

"He, then, who to this end would strive aright, must begin in youth to seek fair forms, and should learn first to love one fair form only, and therein to engender noble thoughts. And then he will perceive that the beauty of one fair form is to the beauty of another near akin; and that if it be Beauty's self he seek, it were madness not to account the beauty of all forms as one same thing; and considering this, he will be the lover of all lovely shapes, and will abate his passion for one shape alone, despising and deeming it but a little thing. And this will lead him on to see that the beauty of the soul is far more precious than any beauty of outward form, so that if he find a fair soul, though it be in a body which hath but little charm, he will be constant thereunto, and bring to birth such thoughts as teach and strengthen, till he lead that soul on to see the beauty of actions and of laws, and how all beauty is in truth akin, and the body's beauty is but a little matter; and from actions he will lead him on to sciences, that he may see how sciences are fair; and looking on the abundance of beauty may no longer be the slave or bondman of one beauty or of one law; but setting sail into the ocean of beauty, and creating and beholding many fair and glorious thoughts and images in a philosophy without stint or stay, he may thus at last wax strong and grow, and may perceive that there is one science only, the science of infinite beauty.

"For he who hath thus far had intelligence of love, and hath beheld all fair things in order and aright—he drawing near to the end of things lovable shall behold a BEING marvellously fair; for whose sake in truth it is that all the previous labours have been undergone: One who is from everlasting, and neither is born nor perisheth, nor can wax nor wane, nor hath change or turning or alteration of foul and fair; nor can that beauty be imagined after the fashion of face or hands or bodily parts and members, nor in any form of speech or knowledge, nor as dwelling in aught but itself; neither in beast nor man nor earth nor heaven nor any other creature; but Beauty only and alone and separate and eternal, which, albeit all other things partake thereof and grow and perish, itself without change or increase or diminution endures for everlasting. And whoso being led on and upward by human loves begins to see that Beauty, he is not far, I say, from reaching the end of all. And surely then, O Socrates (said that guest from Mantinea) man's life is worth the living, when he beholds that Primal Fair; which when thou seest it shall not seem to thee to be made after the fashion of gold or raiment or those forms of earth—whom now beholding thou art stricken dumb, and fain, if it were possible, without thought of meat or drink, wouldst look and love for ever. What would it be then, were it granted to any man to see Very Beauty clear—

incorruptible and undefiled, not mingled with colour or flesh of man, or with aught that can consume away, but single and divine? Could man's life, in that vision and beatitude, be poor or low? or deemest thou not (said she), that then alone it will be possible for this man, discerning spiritual beauty with those eyes by which it is spiritually discerned, to beget no shadows of virtue, since that is no shadow to which he clings, but virtue in very truth, since he hath the very Truth in his embrace? and begetting and rearing Virtue as his child, he must needs become the friend of God; and if there be any man who is immortal, that man is he."[1]

This is the way to Reality through love, and to many of us all roads to Reality meet in this one road. To find Reality not as an abstract Truth or Love or Beauty but as a BEING who, intensely personal, yet is beyond personality, who bears the attributes of Divinity and yet wears the tenderest garb of humanity, who is beyond comprehensibility and yet gives to the human beloved full realisation, who is blinding Light yet veils the Light not to blind the human worshipper, who is Love alone and transcendent and yet looks through the face of each man, woman and child our heart goes out to in love and adoration—this is the achievement of all those who tread Plato's way.

[1] Translation by F. W. H. Myers.

All that the Greeks have achieved in the discovery of Reality can be summed up in the saying of one of their poets, "Wonders are many and nothing is more wonderful than man." For a Greek never forgot that if he were to see life as a whole, and so in its beauty and truth, it would be a discovery for all men. He drew no distinction between the individual and the State, between the man and the God. One was a small circle within the other, but both had a common centre. Thus it was that the Greek saw the beauty of all actions in every possible field of endeavour, whether statecraft, generalship, art, philosophy or philanthropy. So long as a man sought the Good, the True and the Beautiful, it mattered little what rôle he played. Man is one, is himself a Whole, and in his human heart he can contain the fulness of the heart of all Reality. This is what the Greeks sought for and found.

Judaism

What the Jews have given to the religious thought of the world is in many respects unique. Many religions are based on the idea of God, but the ancient Jews conceived Him in special intimate relation to man. It is the sense of Righteousness that was to them the touch of the Lord's finger in the heart of man, and Righteousness is unswerving loyalty and obedience to a Divine Purpose working through us in the world. Whoso served that

purpose was a prophet of God, and whoso resisted it was humbled to the dust, though he were the mightiest king of earth. It is the Will of the Lord that man can call upon for help in the service of Righteousness; it is that Will who crushes the man that is wilfully unrighteous.

On the background of this vivid religious consciousness, the ancient prophets of Judea enacted the drama of life. They found Reality in the struggle eternally taking place in the soul. For the heart of man yearns for God, but the body of man lusts for the world, and the soul is torn between two worlds. When the spiritual forces win dominion, then the soul's life is an unending song of praise of the grace of the Lord.

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for ever.

But when trials and tribulations beset man, and God seems far away, man cries out in the agony of betrayal.

My God, my God, why hast thou forsaken me? why art thou so far from helping me, and from the words of my roaring?

O my God, I cry in the day time, but thou hearest not; and in the night season, and am not silent.

My strength is dried up like a potsherd; and my tongue cleaveth to my jaws; and thou hast brought me into the dust of death.

But be thou not far from me, O Lord: O my strength, haste thee to help me.

And God replies with reproof and pardon.

I am the Lord, and there is none else, there is no God beside me: I girded thee though thou hast not known me.

Woe unto him that striveth with his Maker! Shall the clay say to him that fashioneth it, What makest thou? or thy work, He hath no hands?

Behold I have refined thee, but not with silver; I have chosen thee in the furnace of affliction.

O that thou hadst hearkened to my commandments! then had thy peace been as a river, and thy righteousness as the waves of the sea.

Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee; yea, I will help thee; yea, I will uphold thee with the right hand of my righteousness.

So to the prophets of Judea the soul and God are in everlasting colloquy, the while the soul struggles for righteousness; and Reality is won with jubilant victory.

The Jews have for men two great messages, first this precious one of Reality through righteousness, and then a sorrowful one that Reality may be lost through self-righteousness. For Reality came as

Christ in Palestine, and as Mohammed in Arabia, but the chosen of God stoned God's own prophets. The tragedy of the Jews was of a whole nation, but a not dissimilar tragedy is enacted in the lives of many of us who turn our backs on Reality because of self-righteousness. Not a day passes that the Day-spring from on high hath not visited us, but oh, how often are we aware of its Coming? He comes with the Grail, but we ask of Him, "Whence art thou, and what is thy name?" and He returns to the Temple of the Grail and we abide in darkness. It a precious lesson to learn, bitter though it is, that we must not ask that Question.

Christianity

The ways to Reality in Christianity are many, but in all of them the personality of Jesus Christ dominates in one aspect or in another. The power of Christianity lies in these several manifestations of the one Christ. That manifestation which is the Rock on which the faith is founded is Christ as the Atonement. He offered Himself a willing victim on the altar of human redemption, and by His sacrifice won our salvation. From that day each one of us has his part in the life of Christ; in a mystery and in a verity we are rooted in Him, and His strength fulfils our weakness. Thence comes our heritage, that if we have faith in Him, He atones for our sins and makes us clean of our guilt, though we still reap the result of sinning. But

faith in Him is not a mere belief of the mind or the emotions; it is that profound obeisance of the soul to the power of His Godhead and to the love He bears us. Such faith awakens a divine Intuition within us, and past all doubts we know what He is and that He is our Atonement. Thence the power of Reality in the heart of the believer.

> Can it be true, the grace He is declaring?
> O let us trust Him, for His words are fair!
> Man, what is this, and why art thou despairing?
> God shall forgive thee all but thy despair.

When we believe in Christ, then we know that though we fall each day we shall rise in the end, and that though sin and evil in the world gain victory over righteousness, yet in the end shall all be made perfect, because through His atonement He has made ultimate perfection the heritage of each individual and of the world. "I am the resurrection and the life, saith the Lord: he that believeth in Me, though he were dead, yet shall he live: and whosoever liveth and believeth in Me shall never die."

Then comes the Reality of Christ as Friend and Saviour. This is to know that Jesus is the lover of the human soul and abides with each worshipper in darkness as in light, and enfolds within His love and tenderness all our hopes and longings. The love of father to child, of brother to brother, of an adored to his lover, He gives to each according to his need. To know that though

all men misunderstand there is One who utterly understands, though all men spurn us there is One who welcomes and enfolds us in His love, though all men condemn there is One who pardons, is to know Reality. It is a similar Reality that has been discovered by the Catholic worshipper of the Virgin Mary.

A third road to Reality in Christianity is by self-sacrifice for the world's need. "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me." In His name to toil night and day to relieve human misery, to lay at His feet each day's attempt, to carry out His command as the soldier the captain's, to know in mystic moments that He knows and accepts the sacrifice, this is another road to Reality.

Lastly there is the magnificent Reality that is the mystery of the Mass. To know, to intuit, to realise, almost to see with our very eyes that the Lord is here and now by the side of the celebrant, as of old with His disciples, but now in all the utter perfection of His Godhead, to have all life's mystic moments concentrated into a Moment of moments, this is Reality of another kind. It is the power of the mighty Fact of the Word made Flesh, of the vision by the soul of the infinitude of the Divine Nature mirrored in a Personality the soul can see and understand. To look at the stars and know their wondrous might and magnitude, to look at the sunset

and thrill to its beauty, to hear the waves' music or the ringing laugh of a happy child or the whisper of love of the beloved or the mighty symphony, to look at flower and field and meadow and hill and stream, to study all sciences and philosophies and joy in their wisdom, to stand thus in rapture before the life of God and man and nature, this is the Reality of Christ the Logos.

Christ the Atonement, Christ the Lover and Friend, Christ the Captain of our Salvation, and Christ the Logos—these are but one Christ, and a mighty Reality to them that know Him.

This hath He done and shall we not adore Him?
This shall He do and can we still despair?
Come let us quickly fling ourselves before Him,
Cast at His feet the burthen of our care,

Flash from our eyes the glow of our thanksgiving,
Glad and regretful, confident and calm,
Then thro' all life and what is after living
Thrill to the tireless music of a psalm.

Yea thro' life, death, thro' sorrow and thro' sinning
He shall suffice me, for He hath sufficed:
Christ is the end, for Christ was the beginning,
Christ the beginning, for the end is Christ.

Mohammedanism

Mohammed has shown to man a road to Reality that is not so clearly seen in any other religion or philosophy. This is Islam, the Path of Resignation. There is but one fact of which man need be aware, and that is Allah, the Fact of facts.

Allah! Bi-'smi-'llah! Say that God is One,
Living, Eternal; and besides Him none.

Incommensurable Power, resistless Might, all-embracing Compassion, this is Allah, God in Unity transcendent and universal. And all that happens is His Will.

There is but one road to Reality and that is to accept His Will, whether it bring unbearable agony or ceaseless joy. Both are an inspiration to him who loves God—this is the priceless teaching of Mohammed. To live our mortal life with its many shadows and little sunlight, to hope, to plan, and have all come to naught, and yet never a moment to dream even of a whisper of plaint or resentment, because of one's trust in Allah's compassion—this is indeed to know Reality. To be surrounded by thick darkness and see no light, to look in earth and heaven and hell and find no comfort; to find then the sole comfort in forcing one's will to say with each blow received, "Islam! Thy will be done!"—thus the Muslim gains his Reality, and it is not one of little power. There is no other religion that inculcates so positively the glory of suffering when it comes from God. We know He is omnipotent; we know that He is compassionate; we know too that we suffer in a world which is His. Yet we care naught for logic of thought or feeling, but retain the splendid intuition that what He wills must be right and is indeed so acknowledged by us in our highest Self.

Islam ! this is the Faith ! thyself resign,
Soul, mind, and body, to the will divine :
The kingdom and the glory and the power
Are God's, and God's the government—not thine !

There is no god but God ! and He is All ;
And whatso doth befall ye doth befall
By His decree : therefore, with fear and love
Upon His glorious names devoutly call.

Philanthropy

One further road there is to Reality, and that is the road trod by men who believe that *no* Reality exists, and yet toil faithfully as though there were one. These are the men to whom God is a word and religion a meaningless phrase. They toil in science and art and philosophy, hoping for no immortality and looking to death as their end. Yet they work dedicating heart and mind as though salvation were at stake each day. Men like Charles Bradlaugh and T. H. Huxley inspire men's minds and bring comfort to their hearts only because they have found Reality. These men with their utter self-abnegation play the rôle of a God at work, and none can so work toiling unto the perfect day unless there is in them the power of the Reality. They call it their Work. What matters the word ? It is the Reality, which is a greater Thing than can be contained in any one religion or in all the religions combined. Reality reveals itself in new and new ways ; it is for us to watch, and not judge It by Its previous manifestations.

Wonderful, wistful, to contemplate!
Difficult, doubtful, to speak upon!
Strange and great for tongue to relate,
Mystical hearing for every one!
Nor wotteth man this, what a marvel it is,
When seeing, and saying, and hearing are done![1]

The Many Roads to Reality

These then are the many ways in which men have found Reality. The methods of discovery seem often quite contradictory, as if one seeker came to it by going north, and another by going south. Buddhism says not a word about God, but Christianity proclaims that without worshipping God there is nothing to discover. Yet in both religions men have discovered Reality. There stands clear this fact, that however much all the paths diverge, they come to a common goal; for those who discover Reality have this in common—they are tireless in a Work, and enthusiasm, serene or impetuous, suffuses their lives. Why do all come to one goal though they start from diverse directions?

Renunciation

Because underlying their search there are the common elements of the spiritual life. Of these the first and foremost is Renunciation. So long as a man clings to anything, as if life were impossible without it, so long has he not started on his search.

[1] *Bhagavad-Gita*, ii. 29.

What I mean is best illustrated in that incident of the rich young man who came to Christ, and asked in what way he could come to Eternal Life. "Keep the commandments," answered the Lord; and on being further questioned what they were, He pointed them out as the precepts of morality and as the dharmas incumbent upon him by his karma, of not committing murder or adultery or theft, not bearing false witness, honouring father and mother, and loving the neighbour as oneself. "All these things have I kept from my youth up: what lack I yet?" The young man had been the good moral man of the world, but he had not found Reality. Then replied the Lord, "If thou wilt be perfect"—note this word *perfect*, which means more than mere goodness characteristic of religious and pious men—"go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven; and come and follow me." But the young man could not follow Him and so discover Reality; "when the young man heard that saying, he went away sorrowful: for he had great possessions."

So long as we cling to "possessions," we are not marching to the goal, much as we may delude ourselves that we are; and these "possessions" are not necessarily material ones, as in the case of the young man of the Gospels; they may be mental and emotional possessions. Sometimes they are creeds and dogmas we cling to in religion, sometimes they

are what we call "principles." It does not matter what the thing is; so long as we cling to anything and continue to desire to possess it, we have not renounced, and we have not taken the first step forward in the search. We must start on our discovery as the *sannyāsi*, the "renouncer," as the *bhikkhu*, the "mendicant," as the *monakhos*, the monk, the "solitary." These names are symbols of the fact that those that seek Reality must be free of clinging. In this sense it is profoundly true, "He that loveth father or mother more than me is not worthy of me; he that loveth son or daughter more than me is not worthy of me." And as it is not the saffron or yellow robe that makes the sannyāsi or bhikkhu, nor the cowl that makes the monk, so it is not the outer obedience that certifies that a man has sought Reality and found. We go behind garbs and vows and occupations when we look into the heart of a man to see if he still has possessions or has renounced them.

This renouncing must not be once and for all, but all the time; each day brings something to which we cling. So long as we cling to a past experience, our Reality was of yesterday and not of to-day; Reality grows from hour to hour, and the discovery of it never ends. To succeed from hour to hour, we must renounce from hour to hour too.

So, because renunciation is necessary, warfare is necessary too. We must fight each step of our way; happy if we battle with a perfect sense of victory to

come, and unhappy if we struggle full of despair; but we must fight from moment to moment. Battle is the fundamental key-note of our growth; when brutal physical war is abolished, as it must be now for the growth of civilisation, there must enter into our lives mental and spiritual battles, if we are to go forward and not back. Ceaseless struggle is necessary against the circumstances of our outer and inner worlds.

Now the mystery of Renunciation is that, though you renounce all, you lose nothing that is necessary for your life. You may feel that all life is at an end, as you renounce; it may be the supreme tragedy of your life. Yet if, following the spiritual impulse, you do after all renounce, as if staking your all on nothing, then you will find that you have lost yourself only to find yourself anew. You little realise now how life in all its splendour flows into you just in those moments when you feel you are becoming nothing. All who have found Reality have renounced; they have drunk of the bitter waters of despair, but they gave from their breasts only sweet milk to the babes who clung to them. Renunciation is the first element that is common to all the paths to Reality.

Challenge

Next there is common to them the spirit of Challenge. No one finds Reality by acquiescing in the conditions which his past karma has given him;

we do not become worthy of God by meekly accepting the outer or inner environment "unto which it shall please God to call us." He would have us challenge His decree, challenge His truth; He wants us to be men and not slaves. "Quit you like men, be strong." But no strength comes unless challenge precedes.

You must challenge life. If it is public opinion, then challenge it, if you have a message to give which goes contrary to its pronouncements of right and wrong; if it is a duty to be done and the world opposes, then challenge the world. Sometimes the love and goodwill of those that are dearest to you may stand in your path; then challenge it, if Reality calls you. Only, be certain that it is Reality you seek, and not some subtle form of self. Challenge that doubt itself and carve your way to Reality.

Fearlessness

Lastly, without Fearlessness there is no discovery of Reality. Fearlessness is natural to you when you know that you are God and not man. There are times when difficulty and opposition make you realise your humanity; but understand that you are the Monad, a Fragment of God Himself, and that behind your arm is His Power. Each of you has his problem, his difficulty; but you must dash forward and lose yourself. When the waves face you, plunge. Does not the log float, the dumb brute swim, and shall a son of God be less, and lose his life? When you are

at the edge of the precipice, plunge. Does not the bird float in the air, and shall He whom you seek permit you to be dashed to pieces on the rocks below?

The greatest thing in life does not come in victory, but in dashing forward to victory. The soldier in the moment of the charge who realises that life is nothing, finds just then a Reality greater than life itself. The suffragette, who is bound by her torturers and endures the horrors of forcible feeding, knows what Reality is. Bruno knew it, when the Inquisition condemned him to be burnt at the stake, and he looked fearlessly his judges in the face and answered, "You are more afraid to condemn me to death than I am to die." The courtesan here of old in India knew it, when the crowd jeered her and mocked her, and she answered with flashing eyes, "What care I for your mockeries? Krishna Govinda has looked upon me."

The Supreme Qualification

One thing inevitably you must be, ere you find Reality. You must be *martyros*, a martyr, "a witness." Reality is too great a thing to come into our little lives; we must rise out of them into something greater than ourselves. Be a witness to the Splendour of science and art and philosophy; be a witness to the Power of love and compassion; be a witness to the Divinity of heroic action. A witness

you must be. When the call comes to be the martyr, do not through cowardice make the great refusal. Be the Monad. Trust utterly in yourself, or in God—it matters little which. But trust utterly. And then you that seek Reality shall know that IT is not somewhere far away but here and now.

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